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TWO SCHANTZ ORGANS FOR NEWARK EDIFICE

INCLUDE TOTAL OF 153 STOPS

Cathedral of the Sacred Heart, under Construction Since 1898, Will Be Completed in 1953—Seating Capacity To Be 6,000.

The Catholic Archdiocese of Newark, whose Cathedral of the Sacred Heart, Newark, N. J., is approaching completion, has chosen the Schantz Organ Company, Orrville, Ohio, to build and install two large organs in the cathedral, which is to be dedicated in the fall of 1953. The cathedral, one of the most impressive examples of Gothic architecture in the country, was begun in 1898 and its exterior was finished in 1928. The edifice occupies a commanding position at the head of Branchbrook Park and stands on a landscaped full-block site. It is 365 feet long, 165 feet wide, with an area of 45,000 square feet. Exterior construction is of Vermont granite, while the interior will be finished in Indiana limestone.

The central spire, rising 260 feet, was built with one of the most intricate complements of buttresses in the world. The two front towers extend upward to a height of 232 feet, exceeding the towers of Notre Dame Cathedral, Paris, by 28 feet. Six thousand people may be accommodated in the nave and transepts of the cathedral. Surrounding the chancel ambulatory are the beautiful lady chapel and eight smaller chapels. The present plans call for such modern conveniences as radiant heating, special lighting for television broadcasting and adequate sound amplification.

In order to preserve the full beauty of the nave rose window, it was decided to house the major portion of the 101-stop gallery organ in six bays of the nave triforium. The chancel organ of fifty-two stops will be placed in four bays of the chancel triforium. Both organs will be playable from a master console in the choir gallery at the rear of the nave. The chancel organ alone may be played from either of two consoles—one in the chancel ambulatory, the other in the lady chapel. The organs will be installed under the supervision of Nicholas DeFrino, Eastern representative of the Schantz Organ Company.

The stop specifications of the main organ are to be as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
Open Diapason 1, 8 ft., 61 pipes.
Open Diapason 2, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Viole d'Gambe, 8 ft., 61 pipes.
Octave 1, 4 ft., 61 pipes.
Octave 2, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Scharf, 3 ranks, 183 pipes.
Trumpet, 8 ft., 61 pipes.
Claron, 4 ft., 61 pipes.
Chimes, 25 notes.

SWELL ORGAN.

Flute Conique, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Gedekt, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Spitzflöte Celeste, 8 ft., 61 pipes.
Aoline, 8 ft., 73 pipes.
Aoline Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Hohl Flöte, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Twelfth, 2½ ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.

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NEW ORGAN IN MOTHER CHURCH OF CHRISTIAN SCIENCE



VALLEY FORGE ORGAN OPENED WITH RECITAL BY MAITLAND

The three-manual Möller organ in the Washington Memorial Chapel, Valley Forge, Pa., was dedicated June 8 and the inaugural recital was played June 15 by Rollo F. Maitland, Mus.D., F.A.G.O., who, in collaboration with Chester Norton, organist of the chapel, and John Butterbaugh of the Möller Company, drew up the specification. The stoplist was published in THE DIAPASON for July, 1951. Dr. Maitland played these numbers: Allegro Symphonique, Salome; Adagio in A minor and "Fugue a la Gigue," Bach; Sketch in D flat, Schumann; Fantasia in F minor, Mozart; Caprice, "The Brook," Dethier; "In Friendship's Garden," Maitland; "Legend," Thatcher; Cantilene, Wheelton; "Elfen," Bonnet; Improvisation on familiar hymns and patriotic melodies.

NEW ORGAN RUSHED ACROSS CONTINENT BY AIRPLANES

The ultimate in speed in transporting a new organ across the continent was achieved in June when airplanes were used for the first time to carry an organ from the Boston factory of the Aeolian-Skinner Company to San Francisco. The organ thus rushed above the clouds is one built for the Chapel of Grace of Grace Cathedral in the California city.

Within a period of a week and a half the factory shipped five boxes approximately nineteen feet long and from three to four feet square by way of the Flying Tigers Air Transport Service. Everything from delicate console mechanism to metal pipes eighteen feet long went by air in order that the organ might be completed for the A.G.O. convention. The usual method of shipping organs is by truck or by train.

An interesting record was in the voicing of one particular set of pipes. Very early

one morning this set was completed on the voicing-machine. A truck was waiting to receive the box in which the pipes were to be shipped and take it to the airport. In a matter of a few minutes a crew wrapped each pipe individually and placed it in a box surrounded with excelsior and within fifteen minutes the truck was at the airport and within another ten the box was on the plane and the plane was taking off only a few feet from Boston Harbor. The next day the plane landed in San Francisco and the pipes that were voiced the day before in Boston were installed in the organ in Grace Chapel.

Oddly enough, this method of shipment, because of its great speed and small demand on time, thus reducing labor time, costs very little more than the usual method of transportation.

One old craftsman who has been with the company for forty years remarked that he hoped he would live long enough to install the first organ which might be shipped by rocket to the moon.

VIRGIL FOX TO REPRESENT U.S.

AT SWITZERLAND CONGRESS

Virgil Fox will represent the United States at the International Congress for Church Music in Bern, Switzerland, this summer. As requested by the Department of State, Mr. Fox will play at the Bern Cathedral Sept. 1. He will be the only American taking part in this six-day congress featuring artists such as Susi Jeans, Flor Peeters, Professor Alf Linder, G. Litaize and J. Fuchs. The congress will include conferences, organ, choir and orchestra programs and an excursion to St. Urban, whose organ was built in 1721.

After playing for the A.G.O. convention in San Francisco Mr. Fox will leave for Europe, where he will give recitals in Canterbury, London, Bristol, Oslo, Copenhagen and Sweden before going to Switzerland.

GREAT ORGAN PLACED IN C. S. MOTHER CHURCH

HAS A TOTAL OF 13,389 PIPES

Instrument of 235 Ranks in the First Church of Christ, Scientist, Boston—Aeolian-Skinner Designed by Lawrence I. Phelps

A magnificent new Aeolian-Skinner organ in the Mother Church, the First Church of Christ, Scientist, in Boston, was placed in service for the first time June 1, with Ruth Barrett Phelps, organist of the Mother Church, at the console. This event followed a period of more than a year and a half of construction devoted to the building and installation of the colossal instrument.

The instrument includes many features, the most outstanding of which is the unprecedented free use of mixtures and other compound stops. The organ contains 235 ranks of pipes, totaling 13,389 pipes, and on this basis may be considered to be the largest church organ in the United States. There are 147 independent speaking stops, with twenty-two borrowed stops and three pedal extensions, which makes a grand total of 172 speaking stops. Twenty-one stops, totaling about twenty-nine ranks, were retained from the old organ.

The tonal design of the organ is the work of the Boston organ architect Lawrence I. Phelps. Mr. Phelps, who also supervised the various phases of the work, was employed for several years as a technician and voicer and later as a tonal finisher by Aeolian-Skinner. More recently he worked with Walter Holtkamp of Cleveland in the same capacity. For more than two and a half years Mr. Phelps has been employed by the Mother Church, devoting his entire time to directing the reconstruction of its two organs, one in the spacious extension edifice of the Mother Church and the other in the original edifice. The following information concerning the design of the new organ in the extension edifice has been provided by Mr. Phelps.

In the following list of the tonal resources of the instrument asterisks indicate the stops retained from the old organ.

HAUPTWERK.

(Twenty-five ranks, 1,520 pipes; wind pressure 3 inches.)

Quintadena, 16 ft., 61 pipes.
Prinzipal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Oktav, 4 ft., 61 pipes.
Kleingedeckt, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Quinte, 2½ ft., 61 pipes.
Superoktav, 2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Quinte, 1½ ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Mixture, 4 to 6 ranks, 287 pipes.
Scharf, 4 to 7 ranks, 318 pipes.
Rankett, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.

GREAT ORGAN.

(Twenty-two ranks, 1,346 pipes; wind pressure, 4 inches.)

Quintade, 32 ft., 61 pipes.
*Geigen Prinzipal, 16 ft., 61 pipes.
*Bourdon, 16 ft., 61 pipes.
*Prinzipal, 8 ft., 61 pipes.
*Holzflöte, 8 ft., 61 pipes.
Quinte, 5½ ft., 61 pipes.
*Prestant, 4 ft., 61 pipes.
*Flute Ouverte, 4 ft., 61 pipes.
Tierce, 3½ ft., 61 pipes.
Full Mixture, 4 ranks, 244 pipes.
Scharf, 4 ranks, 244 pipes.
Cornet, 4 to 6 ranks, 309 pipes.
Chimes (Solo).

SWELL ORGAN.

(Thirty-nine ranks, 2,519 pipes; wind pressure, 5 inches.)

Gemshorn, 16 ft., 68 pipes.
Diapason, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.

Rohrflöte, 8 ft., 68 pipes.
 Flute Harmonique, 8 ft., 68 pipes.
 Flute Dolce, 8 ft., 68 pipes.
 Flute Celeste, 8 ft., 68 pipes.
 Echo Viole, 8 ft., 68 pipes.
 Echo Viole Celeste, 8 ft., 68 pipes.
 Octave, 4 ft., 68 pipes.
 Nachthorn, 4 ft., 68 pipes.
 Gemshorn, 4 ft., 68 pipes.
 Nazard, 2½ ft., 61 pipes.
 Doublette, 2 ft., 61 pipes.
 Sesquialtera, 3 ranks, 183 pipes.
 Spillflöte, 2 ft., 61 pipes.
 Plein Jeu, 6 ranks, 366 pipes.
 Cymbale, 3 ranks, 183 pipes.
 Fourniture, 3 ranks, 183 pipes.
 Kontrafagott, 32 ft., 68 pipes.
 Bombarde, 16 ft., 68 pipes.
 Trompette, 8 ft., 68 pipes.
 Oboe, 8 ft., 68 pipes.
 Quinte Trompette, 5½ ft., 68 pipes.
 Clarion, 4 ft., 68 pipes.
 *Vox Humana, 8 ft., 68 pipes.
 Tremulant.

CHOIR ORGAN.

(Twenty-two ranks, 1,442 pipes; wind pressure, 4 inches.)

Dulciana, 16 ft., 68 pipes.
 Viola, 8 ft., 68 pipes.
 Viola Celeste, 8 ft., 68 pipes.
 *Concert Flute, 8 ft., 68 pipes.
 Lieblich Gedeckt, 8 ft., 68 pipes.
 Dulciana, 8 ft., 68 pipes.
 Unda Maris (tenor C), 8 ft., 56 pipes.
 Viola, 4 ft., 68 pipes.
 *Flauto Traverso, 4 ft., 68 pipes.
 Lieblich Flöte, 4 ft., 68 pipes.
 Kleine Erzähler, 2 ranks, 4 ft., 136 pipes.
 Zaubrerflöte, 2 ft., 61 pipes.
 Sesquialtera, 2 ranks, 122 pipes.
 Carillon, 3 ranks, 68 pipes.
 Bassoon, 16 ft., 68 pipes.
 *Clarinet, 8 ft., 68 pipes.
 Tuba (wind pressure 15 inches), 8 ft., 68 pipes.
 Tremulant.
 French Horn (Solo), 8 ft.
 Corno di Bassetto (Solo), 8 ft.
 English Horn (Solo), 8 ft.
 Reed Tremulant (Solo).
 Chimes (Solo).
 Harp (Solo).

POSITIV.

(Twenty-eight ranks, 1,679 pipes; wind pressure, 2½ inches.)

Viola da Gamba, 8 ft., 61 pipes.
 Quintadena, 8 ft., 61 pipes.
 Gedeckt, 8 ft., 61 pipes.
 Prinzipal, 4 ft., 61 pipes.
 Koppelflöte, 4 ft., 61 pipes.
 Nasat, 2½ ft., 61 pipes.
 Oktav, 2 ft., 61 pipes.
 Waldflöte, 2 ft., 61 pipes.
 Terz, 1½ ft., 61 pipes.
 Larigot, 1½ ft., 61 pipes.
 Oktav, 1 ft., 61 pipes.
 Cornet, 5 ranks, 305 pipes.
 Scharf, 4 to 7 ranks, 337 pipes.
 Zimbal, 3 ranks, 183 pipes.
 Dulzian, 16 ft., 61 pipes.
 Krummhorn, 8 ft., 61 pipes.
 Schalmel, 4 ft., 61 pipes.

BOMBARDE.

(Twenty-seven ranks, 1,637 pipes; wind pressure, 4 inches.)

Prinzipal, 2 ranks, 8 ft., 122 pipes.
 Grande Fourniture, 6 ranks, 366 pipes.
 Scharf, 3 ranks, 183 pipes.
 Cornet, 5 to 6 ranks, 305 pipes.
 Harmonics, 8 ranks, 478 pipes.
 Bombarde, 16 ft., 61 pipes.
 Trompette, 8 ft., 61 pipes.
 Clarion, 4 ft., 61 pipes.

SOLO ORGAN.

(Twenty-eight ranks, 1,866 pipes; wind pressure, 5 inches.)

*Viola, 16 ft., 68 pipes.
 *Prinzipal, 8 ft., 68 pipes.
 Orchestral Strings, 2 ranks, 8 ft., 136 pipes.
 Dolcan Celeste, 2 ranks, 8 ft., 136 pipes.
 Kleine Erzähler, 2 ranks, 8 ft., 136 pipes.
 *Gedeckt, 8 ft., 68 pipes.
 *Doppelflöte, 8 ft., 68 pipes.
 *Prestant, 4 ft., 68 pipes.
 *Orchestral Flute, 4 ft., 68 pipes.
 Zaubrerflöte, 4 ft., 68 pipes.
 Viole Celeste, 2 ranks, 4 ft., 136 pipes.
 *Flauto, 2 ft., 61 pipes.
 *Plein Jeu, 4 ranks, 244 pipes.
 *Harmonia Aetheria, 3 to 5 ranks, 269 pipes.
 French Horn (wind pressure 10 inches), 8 ft., 68 pipes.
 Corno di Bassetto (wind pressure 10 inches), 8 ft., 68 pipes.
 English Horn (wind pressure 10 inches), 8 ft., 68 pipes.
 *Vox Humana, 8 ft., 68 pipes.
 Chimes, 25 bells.
 Harp.
 Tremulant.
 Reed Tremulant.

PEDAL ORGAN.

(Forty-four ranks, 1,380 pipes.)

Contre Bass (Ext. 16-ft. Contra Basse) (wind pressure 5 inches), 32 ft., 12 pipes.
 Quintade (Great), 32 ft.
 *Prinzipal (wind pressure 5 inches), 16 ft., 32 pipes.
 Contre Basse (wind pressure 5 inches), 16 ft., 32 pipes.
 Violon (wind pressure 4 inches), 16 ft., 32 pipes.
 *Bourdon (wind pressure 5 inches), 16 ft., 32 pipes.
 Geigen Prinzipal (Great), 16 ft.

Quintadena (Hauptwerk), 16 ft.
 Gemshorn (Swell), 16 ft.
 Dulciana (Choir), 16 ft.

Wind pressure 4 inches for all fluework from here on.

Grossquinte, 10½ ft., 32 pipes.
 Prinzipal, 8 ft., 32 pipes.
 Spitzprinzipal, 8 ft., 32 pipes.
 *Viole de Gambe, 8 ft., 32 pipes.
 Gedacktpommer, 8 ft., 32 pipes.
 Bourdon (Ext. 16-ft. Bourdon), 8 ft., 12 pipes.
 Gemshorn (Swell), 8 ft.
 Dulciana (Choir), 8 ft.
 Grossterz, 6½ ft., 32 pipes.
 Quinte, 5½ ft., 32 pipes.
 Choralbass, 4 ft., 32 pipes.
 Spitzflöte, 4 ft., 32 pipes.
 Koppelflöte, 4 ft., 32 pipes.
 Gemshorn (Swell), 4 ft.
 Dulciana (Choir), 4 ft.
 Nachthorn, 2 ft., 32 pipes.
 Grand Cornet, 5 ranks, (Draws 10½-ft. Grossquinte and 6½-ft. Grossterz, with three additional ranks), 96 pipes.
 Cornet, 4 ranks, 128 pipes.
 Fourniture, 4 ranks, 128 pipes.
 Mixture, 3 ranks, 96 pipes.
 Scharf, 4 ranks, 128 pipes.
 Contre Bombarde (Ext. Bombarde) (wind pressure 8 inches), 32 ft., 12 pipes.
 Kontrafagott (Swell), 32 ft.
 Ophicleide (wind pressure 10 inches), 16 ft., 32 pipes.
 Bombarde, 16 ft. (wind pressure 6 inches), 32 pipes.
 Fagott (Swell), 16 ft.
 Rankett (Hauptwerk), 16 ft.
 Bassoon (Choir), 16 ft.
 Trumpet (wind pressure 5 inches), 8 ft., 32 pipes.
 Trompette (wind pressure 5 inches), 8 ft., 32 pipes.
 Fagott (Swell), 8 ft.
 Chalumeau (wind pressure 4 inches), 8 ft., 32 pipes.
 Octave Trumpet (wind pressure 5 inches), 4 ft., 32 pipes.
 Clarion (wind pressure 5 inches), 4 ft., 32 pipes.
 Oboe (Swell Fagott), 4 ft.
 Rohr Schalmel (wind pressure 4 inches), 4 ft., 32 pipes.
 Kornett (wind pressure 4 inches), 2 ft., 32 pipes.
 Chimes (Solo).

Of the seven manual divisions the swell, choir and solo are enclosed. All of the organ except the solo is installed in one large loft across the front of the auditorium. This loft is approximately seventy-five feet high, ten feet deep and about sixty feet high. The average height of the main part of the organ is about twenty-five feet, although the facade towers about fifty feet above the floor of the organ loft. The solo is located in an especially prepared chamber, high in the northeast tower of the building, and is heard through a circular opening which pierces the center of the pendentive area to the left of and well above the main organ.

The new four-manual console has a total of 197 drawknobs and thirty-six tablets. The choir and positiv divisions play normally on the lowest manual, although the necessary couplers and separation devices are provided so that the two divisions are completely independent of each other and may be played at the same time on different manuals. The same is true of the Hauptwerk and great, which normally play on the second manual. The swell and bombarde divisions play from the third and fourth manual respectively. The solo organ is a so-called "floating" division. It is available on any manual and the pedals and is the only division which operates through a key relay. Only the enclosed divisions of the organ have sub and super couplers.

The combination pistons are as follows: Hauptwerk and great, 15 pistons; swell, 10 pistons; choir and positiv, 15; pedal, 10; bombarde, 5; solo, 7; general, 10. There are also free combination pistons which are set by means of a recorder board and which do not operate the stopknobs. Normally the free combinations cut off all stops and couplers that may be drawn at the console, but a device has been provided making it possible to add any drawn combination to whatever may be set on any free combination piston. The general, pedal and certain other selected pistons from the other manual divisions are duplicated by toe studs. All of the couplers to the pedal are provided with reversible pistons, as are all unison intermanual couplers.

A unique feature among the accessories is a crescendo pedal which is completely adjustable, with five separate crescendo setups available through the use of a five-button crescendo selector. All the other usual accessories are available.

The organ is designed especially to

PETERS EDITION

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meet the unique requirements of the music of the Mother Church. These range from the accompanying of a vast audience in the singing of the hymns to the exacting requirements of radio and recording work. This results in the necessity of producing a well-ordered musical performance under radically changing acoustical conditions; also the performance of the great variety of music from the organ's rich heritage in a manner which may be considered to be stylistically appropriate. Even so, no attempt has been made to imitate slavishly the work of any period of organ building or of any particular organ builder.

The major flue chorus of the organ is naturally that of the great. Basically the chorus consists of the 8-ft. principal, 4-ft. prestant and the full mixture, these being topped by the scharf. All of these pipes are equipped with mouths which have a width equivalent to a full two-seventh of the circumference of the pipe. Inasmuch as the use of two-seventh mouthed principals has seldom enjoyed unquestionable success in this country, it was decided to adopt the very ancient and time-honored device known as a key-chamber, which has always accompanied the two-seventh mouth in its most successful applications, to the modern windchest. Thus each pipe of the 8-ft. and 4-ft. stop was provided with individual key chambers (perhaps in this application more correctly called expansion chambers). Later it was proved necessary to apply the same principle to several stops in the Hauptwerk, where, although the principal chorus is equipped with one-fourth mouths, expansion chambers were found necessary in order to produce a quick response, while retaining a certain ease of speech typical of the best low-pressure work.

To make possible the best results from the extensive array of compound stops, G. Donald Harrison, president of the Aeolian-Skinner Company, whose cooperation has been a vital factor contributing to the overwhelming success of this entire project, worked out a system together with the designer of applying large key chambers to the regular Aeolian-Skinner windchest. This makes it possible

for all the pipes comprising one note in a compound stop to stand on a common channel, thus receiving their wind from a common source. This also provided a much larger channel for this purpose than is usually available on the modern pitman chest. This system for accommodating compound stops was used in one form or another for all twenty-six of the harmonic corroborating compound stops. Because of this it has been possible to finish these stops in such a way that they evidence a singing quality and a blending ability not always found today.

The Hauptwerk is a moderately scaled, very lightly voiced division standing in the center and at the top of the main structure immediately under the wheel window. Emphasis has been placed on incisive, clear speech and marked contrast in color rather than on power or great variation in strength between the stops. Because of this and its favorable location this division exerts a strong influence even when used against or together with the full great. The sesquialtera is composed of softly-voiced, small-scale principal pipes. The scale of the rankett was especially developed; the sound is rather distantly related to that of the vox humana. The trompette is of a scale developed by Mr. Harrison about two years ago, using small English shallots; the tone is free and not the least aggressive.

The great is located on the same level as the Hauptwerk and to the left. It is a strong full-bodied division containing the strongest flue work of the entire organ. As mentioned above, the principals are equipped with two-seventh mouths. The scaling is large. The pipes are generously winded. The two 16-ft. mutations are fluty and soft. The 32-ft. quintade is a larger scale than the 16-ft. quintadena on the Hauptwerk, but it fills a similar office for the graver great. It is a tho-

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THE DIAPASON.

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FINE PROGRAM READY FOR C.C.O. CONVENTION

IN ST. CATHARINES AUG. 26-28

Events Will Include Recitals, Lectures, Services, Choral Clinic, Bus Trips to Scenic Points and Social Gatherings.

Elaborate plans for the annual convention of the Canadian College of Organists, to be held this year at St. Catharines, Ont.—twelve miles from Niagara Falls—have been completed and a large attendance is expected. The dates are Aug. 26, 27 and 28. The official hotel will be the Queensway and the Elizabeth Room and the Crown Room, both air-conditioned, have been reserved for the exclusive use of the convention. All meetings, meals, lectures and exhibits will be held in these rooms.

Registration will begin at 9 on Tuesday morning and the general meeting will begin at 10. Events for the rest of the day will be as follows:

- 12:30 p.m.—Luncheon. Speaker, the Rev. Cecil Ecclestone of Buffalo.
- 2:30—Organ recital by George Hannahson of St. Catharines.
- 4—Address by J. J. Weatherseed of Toronto.
- 8—Service at the First United Church, led by the Rev. A. McQueen of London, Ont.
- 9—Organ recital by Muriel Gidley Stafford of Toronto.
- 10—Punch bowl at the hotel.

The opening event Wednesday will be a choral clinic at 10, led by Ifor Jones, conductor of the Bach Choir of Bethlehem, Pa. After luncheon, sponsored by the T. Eaton Organ Company, these activities will take place:

- 1:30 p.m.—Bus trip along the Niagara River, to Niagara Falls and Buffalo.
- 3:30—Afternoon tea, guests of the Buffalo Chapter of the A.G.O.
- 4—Tour of large organs in Buffalo, with brief recitals.
- 6:30—Dinner at the Park Restaurant, Niagara Falls, Ont.
- 8:30—Theater party at the Niagara Barn Theater, Vineland, Ont. The play will be "I Remember Mama."
- 10—Punch bowl at the hotel, St. Catharines.

The schedule for Thursday, the last day, is to be as follows:

- 9 a.m.—Bus trip to the Twin Flight Locks on the Welland Canal and St. John's Anglican Church, Thorold (sponsored by the Keates Organ Company).
- 10:15—Address on "Modern Trends in Organ Design" by Dr. William H. Barnes of Evanston, Ill.
- 12—Luncheon; speaker S. E. Gruenstein, editor of *THE DIAPASON*.
- 1:45 p.m.—Recital by Eric Dowling of St. Catharines.
- 3—Demonstration of new choral music, by F. C. Silvester of Toronto.
- 4:15—Peach shortcake on the lawn of A. C. Hannahson's fruit farm.
- 6:15—Banquet; speaker Dr. Charles Peaker of Toronto.
- 8:30—Recital by Robert Rayfield of Chicago.
- 10—Punch bowl at the hotel.

The registration fee of \$8 includes tickets for all the recitals and lectures and the expenses of the bus trip, theater party and Wednesday dinner. Registration should be sent to Mrs. Hazel Schwenker, Route 3, St. Catharines, Ont. Hotel reservations should be made directly to the

Queensway Hotel. There will be other conventions in St. Catharines at the same time but first choice of rooms has been promised to those attending the C.C.O. event.

EDWIN SCHREIBER DIES OF HEART ATTACK AT SERVICE

Edwin Schreiber, organist of the First Baptist Church in Kansas City, Mo., suffered a fatal heart attack at the morning service May 25 in the church. He was seated at the organ when he was stricken and had just concluded playing the opening part of the services. About 1,500 members of the congregation, their heads bowed, were listening to Dr. Robert I. Wilson, pastor, offer the morning prayer when Mr. Schreiber collapsed and fell forward on the keyboard. He was carried to an adjoining room. A group of student nurses from the General Hospital, among twenty-nine who were attending a baccalaureate service at the church, tried to revive him. Dr. Wilson returned to the pulpit, offered a prayer in memory of Mr. Schreiber and announced that the services would not be continued.

Mr. Schreiber had been the church's organist since the death in December of Powell Weaver, widely-known composer who had been at this church fourteen years. Before Mr. Weaver died Mr. Schreiber had been organist at the Westport Presbyterian Church twelve years. In addition to his church work he was advertising manager of the Tarkio Molasses Feed Company, which is headed by his father-in-law, A. H. Schmidt. Mr. Schreiber had been associated with the firm since 1926.

Mr. Schreiber was born at Atchison, Kan. He was graduated from the University of Kansas, majoring in music. While at the university he organized an orchestra and earned his way through school.

Besides his widow, Mrs. Velma Schreiber, he is survived by a son, Donald Edwin Schreiber, Tucumcari, N. M.; a daughter, Mrs. Barbara A. Shyrock, Shawnee, Kan.; a sister, Miss Isabel Schreiber, Atchison, and a grandson, Clifford Schreiber, Tucumcari.

RUTH B. EDDY MARKS 40 YEARS AT CHURCH IN SWANSEA, MASS.

Ruth B. Eddy, A.A.G.O., marked her fortieth anniversary at Christ Church, Swansea, Mass., June 8. That Sunday was also the fifty-second anniversary of the parish. Miss Eddy had been at the console for the church's twelfth anniversary in 1912. In observance of the fifty-second anniversary there was a special musical program at the 11 a.m. service.

Miss Eddy began her career at the age of 15 when she was appointed to a position at the Congregational Church, Swansea Centre. After seven years there she went to the Methodist Church in Bristol, R. I., where she served five years. Miss Eddy won her A.A.G.O. certificate in 1906, having studied for it under Frederick W. Hayward, F.R.C.O. She was supervisor of music in the Swansea and Somerset schools for twenty-five years, retiring from that work in 1950.

At Christ Church Miss Eddy directs a senior choir and a junior choir composed mostly of boys attending the Stevens Home for Boys in Swansea Village.



Engineering

FEW PEOPLE, other than organists and organ builders, realize the planning that must go into making the *best* possible acoustical and architectural conditions for an organ. In a way, the trouble is that no one is ever able to hear two organs in absolutely alike conditions. Neither are any two organs really alike, therefore unbiased comparisons are difficult. A poorly built and voiced organ in a reverberant church can be temporarily very impressive, while the finest quality instrument, superbly voiced, can be a musical failure in an improper building. The purchaser never knows what might have been!

It cannot be stressed too strongly that the architect and the organ builder work together early in planning efficient space, sympathetic acoustics and adequate tone openings. It is folly to penalize the future by avoidable neglect of these essentials. *Conditions always determine the limits of the success of the organ.* Those responsible for the purchase of the organ have the consideration of this fact as a most important job.

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Success in San Francisco

Through the generous sponsorship of the Van Rossum Publishers in Holland, Mr. Hendrik Andriessen, foremost Dutch Composer, has graciously autographed the first ten copies of his two latest organ pieces—which copies will be offered for sale to the A.G.O. convention-goers in San Francisco this month. This gesture is symbolic of the congratulatory well-wishing of the Publishers, the composer and the Distributor alike. See our display at the Convention Headquarters.

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CATHEDRAL IN NEWARK, N. J., BUYS LARGE SCHANTZ WORK

[Continued from page 1.]

Dolce Cornet, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Quintaten, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Cromorne, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.

SOLO ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Principal, 8 ft., 73 pipes.
Doppelflöte, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Major Tuba, 16 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.
Doublette, 2 ft., 61 pipes.
Grand Cornet, 5 ranks, 305 pipes.
Chimes, 25 bells.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 12 pipes.
Principal, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 pipes.
Flute Conique, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Echo Lieblich, 16 ft., 32 pipes.
Contra Gamba, 16 ft., 32 notes.
Gemshorn, 16 ft., 12 pipes.
Dulciana, 16 ft., 32 pipes.
Dulciana, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Flute, 8 ft., 32 pipes.
'Cello, 8 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Quint, 10½ ft., 32 pipes.
Octave Quint, 5½ ft., 32 pipes.
Flute, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Flute Conique, 4 ft., 32 notes.
Super Octave, 4 ft., 32 pipes.
Block Flöte, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Sesquialtera, 2 ranks, 64 pipes.
Contra Fagotto, 16 ft., 32 notes.
Posaune, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Fagotto, 8 ft., 32 notes.
Clarion, 8 ft., 12 pipes.

The chancel organ will have these resources:

GREAT ORGAN.

Gemshorn, 16 ft., 12 pipes.
Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.

SWELL ORGAN.

Rohrbourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Waldflöte, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Contra Oboe, 16 ft., 12 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Quintaten, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Bombarde, 8 ft., 73 pipes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 notes.
Rohrbourdon, 16 ft., 32 notes.
Quintaten, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Contra Oboe, 16 ft., 32 notes.
Quint, 10½ ft., 32 notes.
Octave, 8 ft., 32 pipes.
Gemshorn, 8 ft., 32 notes.

Flute, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Nachthorn, 4 ft., 32 pipes.
Bombarde, 16 ft., 12 pipes.
Bombarde, 8 ft., 32 notes.
Oboe, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

NEILL-JOHNSON ORGAN FOR CHURCH IN EAST HARTFORD

An order for a new three-manual organ has been placed with the Neill-Johnson Co., Inc., Upper Montclair, N. J. by the Congregational Church of East Hartford, Conn. The East Hartford congregation, which occupies one of the oldest colonial churches in New England, is celebrating its 250th anniversary this year. The instrument was designed by C. L. Neill of the company staff.

The stoplist is as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 12 pipes.
Octave, 4 ft., 73 pipes.
Gemshorn, 4 ft., 12 pipes.
Flute, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes (prepared for in console).

SWELL ORGAN.

Rohr Flöte, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Geigen Principal, 4 ft., 12 pipes.
Rohr Flöte, 4 ft., 12 pipes.
Rohr Flöte, 2½ ft., 61 notes.
Rohr Flöte, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 reeds.
Trumpet, 8 ft., 73 reeds.
Fagotto, 8 ft., 12 reeds.
Vox Humana, 8 ft. (prepared for in console).
Clarion, 4 ft., 12 reeds.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Gemshorn (Great), 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, t.c., 8 ft., 61 pipes.
Dulciana, 4 ft., 12 pipes.
Concert Flute, 4 ft., 12 pipes.
Dulciana, 2½ ft., 61 notes.
Dulciana, 2 ft., 61 notes.
Clarinet, 8 ft., 73 reeds.
Tremolo.

PEDAL ORGAN.

Resultant Bourdon, 32 ft., 32 notes.
Open Diapason, 16 ft., 12 pipes.
Gemshorn, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Rohr Flöte, 16 ft., 32 notes.
Bourdon, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Gedeckt, 4 ft., 32 notes.
Gemshorn, 4 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.
Fagotto, 8 ft., 32 notes.

E POWER BIGGS WINS RADIO

POLL FOR THE SEVENTH YEAR

A wire received by E. Power Biggs June 12 from *Musical America* reads: "It gives us great pleasure to inform you that you have won first place as organist for the seventh consecutive time in the current *Musical America* radio poll of serious music on the air. Congratulations."

The poll is taken every spring by *Musical America* among 600 music editors and critics of magazines and daily newspapers throughout the United States and Canada. Editors and critics are invited to rate the artists in various fields of music and to list their favorites. Mr. Biggs has been voted first in the organ category every year since the poll was established—a record equaled only by Heifetz in the field of the violin.

THE MUSIC PUBLISHERS' ASSOCIATION of the United States held its fifty-eighth annual meeting at the Warwick Hotel in New York June 12 and 13. Leonard Feist of the Mercury Music Corporation was elected president for the coming year. Mr. Feist succeeds Joseph A. Fischer of J. Fischer & Bro. who, as retiring president, automatically becomes vice-president. Donald H. Gray of the H. W. Gray Company, Inc., was re-elected secretary of the organization and Willard Sniffin of Harold Flammer, Inc., was made treasurer. Four new directors were elected—Donald F. Malin of the C. C. Birchard Company, Kermit A. Walker of Bourne, Inc., Walter Hinrichsen of the C. F. Peters Corporation and Robert Schell of Shawnee Press, Inc. The association also announced the appointment of Benjamin Pepper of New York as permanent legal counsel.

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**GRACE SYMONS PRESIDENT
OF CLUB OF CHICAGO WOMEN**

The annual meeting of the Chicago Club of Women Organists was held at the Cordon June 2. After a banquet the members listened attentively to the reading of the annual reports by the president, secretary, treasurer and committee chairmen. All indicated a year of activity and growth for the club, including such firsts as a hymn festival and contest for woman organ students.

The following were unanimously elected to their respective offices: Grace C. Symons, president; Anna Lagoonoff, treasurer; Cordelia Ferber, Hazel Quinney and Gladys White, directors.

After the business meeting and election the members were privileged to hear an exceptionally interesting program. Ruth Sanderson Phillips played brilliantly a group of compositions dedicated to spring and Dr. Francis Moore, the guest speaker, who has a background of many years of organ playing and study with the great masters, related some of the great experiences of his life and career in his talk entitled "Out of My Life."

**GIVE CHURCH MUSIC DEGREE
AT PEABODY CONSERVATORY**

Peabody Conservatory of Music, Baltimore, has announced the addition to the school's curricula of the degree of master of music, with a major in sacred music, to begin Oct. 2, when the school opens for its fall term. This course will prepare organists and choir directors. The curriculum will include courses in history of religion, history of religious art, liturgy, advanced choral conducting, survey of organ literature, survey of choral literature, service forms of various denominations, service playing, etc. The department of sacred music will include as faculty members Richard Ross and George Markey, organists; Ifor Jones of the Bach Choir in Bethlehem, Pa., and Father Joseph R. Foley, conductor of the Paulist Choristers of New York. The department will be under the supervision of Richard Ross, well-known concert and church organist.

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Chesapeake Chapter Closes Season.

The last meeting of the most enjoyable and successful season of the Chesapeake Chapter in recent years was held in the Roland Park Presbyterian Church, Baltimore, May 12. As the members arrived they were presented with lovely little corsages for the women and lily-of-the-valley boutonnieres for the men. Then they descended to the basement for the banquet, served by the women of the church. A concert was presented in the church auditorium by the choir, assisted by two excellent violinists—Vivienne Cordero Conn and Ruth van Hulsteyn—and the organist and choirmaster, David John Lowe. The audience also participated by singing three evening hymns with the choir. The complete program was as follows: Sonata No. 1 (violins and organ), Loeillet; "O Light Divine" (choir), Arkhangelsky; Concerto No. 3, in D minor (violins and organ), Bach; "He Watching over Israel" (choir), Mendelssohn; Suite, Op. 71 (violins and organ), Stoesel; "Battle Hymn of the Republic" (choir, violins and organ), Wilhousky.

Moving into the chapel, where the annual business meeting was held, reports were made by officers and committee chairmen. Balloting resulted in the election of the following officers for 1952-1953: Dean, Mrs. Thomas W. Lewis; sub-dean, Milton Hodgson; secretary, Richard M. Babcock; treasurer, Mrs. Moreland Lysher, Sr.; registrar, Mrs. James S. Akehurst.

DELLA V. WEBER, B.S., A.A.G.O.,
Sub-dean.

Professor Geer on Registration.

The Central Hudson Valley Chapter held its third meeting on the evening of April 21 in the Vassar College Chapel. Professor E. Harold Geer discussed some of the material to be included in his forthcoming book on "Organ Registration," confining himself to the section which deals with the theory of registration. He stated that for some forty years he has been trying to teach students not only how to do things, but why they should be done that way. This study has involved a considerable amount of research and has led to the development of a theory of tone combination and its application to the interpretation of organ music. Professor Geer made these points:

The art of combining tones involves an understanding of the nature of the tones to be combined. The characteristics of these tones are pitch, loudness and quality. About 100 years ago Helmholtz showed that quality depended on the presence of various pitches at different degrees of loudness. Since loudness itself simply means more or less audible intensity of the pitches heard, the characteristics of any tone may be reduced to the combination, in varying pitches. Tone combination, then, is nothing but a complex combination of pitches.

The significance of individual pitch ingredients depends on the response of the ear. Recent experiments have shown that, within the range of music, the ear is most sensitive to high pitches. It is in the upper range that one can hear the weakest sound, that one can distinguish the smallest changes in intensity, that one can most clearly recognize pitch and that one can hear most promptly.

Some compensation for the insensitivity of the ear to low pitches is necessary in all music. The method of providing that compensation depends on the nature of

the musical material—its pitch, its texture, its melodic contours, its rhythmic characteristics and its expressive qualities. The application of the theory is complex. Examples were played by Kathleen Funk Pearson, showing the most obvious aspects of this application. It was naturally impossible in the time available to follow through the various ramifications of the subject, but the speaker tried to provide a starting-point for further study and experimentation.

Annual Meeting in Albany.

The annual meeting and banquet of the Eastern New York Chapter was held at the First Lutheran Church in Albany May 20, and the following officers were elected: Dean, Fred W. Kalohn; sub-dean, Grace M. VanDermark; secretary, Allen T. Chamberlain; treasurer, Mary Phillips; registrar, Winifred Wagner; chaplain, the Rev. Morris C. Skinner, D.D. The board of directors consists of Duncan T. Gillespie, Miss Helen Henshaw, Mrs. J. Durrell Krause, J. Laurence Slater, Mrs. Frederic B. Wood and Adam W. Decker. A short program of organ music was presented by two of the Guild student group, Miss Ruth Ann Aleschius and Robert G. Emptage; also a group of vocal selections by Mrs. Robert W. Morse, one of Albany's outstanding contraltos, accompanied by Robert W. Morse. The speaker for the evening was Dr. Carl Wiesemann, dean of the New York City Chapter and regional chairman.

New Chapter in Modesto, Cal.

A new chapter has been organized in Modesto, Cal., and named after the county, "Stanislaus Chapter of the American Guild of Organists." Officers installed are: Frances Pierce McKnight, dean; Neva Carroll, sub-dean; Margaret Lowe, corresponding secretary; Freda Bert, registrar; Josephine Ransom, treasurer. Other charter members of the chapter are Edna Barr Love, Evelyn Noren, Eleanor McKnight Haines, Jeannette Koch, Ruth Gandolfo, Florence Ericson, Marilynn Ericson, Chris Boss, Harold Macomber, George Allen and Richard G. Waring.

On May 9 Chris Boss, who recently moved to Modesto from The Hague, Holland, appeared at the First Presbyterian Church in a joint recital with Christine Otto, musical therapy director at Modesto State Hospital. Mr. Boss played: Sonata No. 4, Bach; Toccata, Bach; Aria, Handel; Scherzo, Guilman; Cradle Song, Vierne; "The Cuckoo," d'Aquin; Andante, Fiocco; two original compositions entitled Fantasia and Chorale on Psalm 5 and "To Thee, O God, We Render Thanks."

RICHARD G. WARING, Publicity.

New Chapter in Lindsborg, Kan.

A new chapter tentatively named the Lindsborg, Kan., Chapter, was formed at a meeting May 22 in Presser Hall, Lindsborg. Membership is drawn from the central Kansas area, particularly from Lindsborg, Salina and McPherson. Plans were made for at least four meetings during the coming year, starting next September.

Charter members are: Mrs. Erwin C. Malm, Mrs. Jessie Faulkner Clark, Mrs. Evelyn Gunnerson, Evelyn Johnson, Marianna Wilcox, Jerry Witt, Rolf Espe, Lambert Dahlsten and Dr. Hagbard Brase, all of Lindsborg; Inez Trulson, Blanche Schaff, Mayme Porter, Christabel Linville, Mrs. Hans Beerman, Paul Ryberg, Norman Hackler, Harry Huber and Brother Dunstan, C.H.S., of Salina, and Mrs. Nadine Berggren of McPherson.

son. Officers elected were: Lambert Dahlsten, dean; Mrs. Jessie Faulkner Clark, vice-dean; Jerry Witt, secretary-treasurer; Mayme Porter, registrar; Harry Huber, Marianna Wilcox and Brother Dunstan, executive committee members.

MAYME PORTER, Registrar.

Texas Chapter Closes Season.

The Texas Chapter held its final meeting of the year May 19 at St. Matthew's Cathedral in Dallas. At the business meeting officers were elected, and Bob Miller, chairman of the recital committee, made his final report on the 1951-52 recital series. This year's series was especially successful in that it presented three outstanding artists and in addition showed a substantial profit on the books at the close of the series.

The program for the evening was presented by organ pupils of Dr. Helen Hewitt, professor of organ at North Texas State College in Denton. The following students appeared: Dale Peters, Fort Worth; Fred Stroop, Waxahachie; Boggs Ryan, Longview; Gene Iles, Sherman; Sandra Fulmer, Nacogdoches, and Marjorie Wilson, Oklahoma. The program was very interesting and was well played.

MURIEL M. SMITH.

All-Day Meeting in Mississippi.

The Mississippi Chapter held an all-day meeting on May 27 in Oxford. Events of the morning took place in the music building on the campus of the University of Mississippi beginning with registration. The program opened with a performance of a sonata for violin, flute and piano by Bach. Then Dr. Charles S. Kent gave a talk on "The First Organ Preludes," with emphasis on the deciphering of the Adam Ileborgh manuscript. There followed a group of arias and duets from oratorios sung by Isaac E. Reid, Jr., and Bruce Tolbert. At the business session the following officers were elected: Dean, W. H. McCord; sub-dean, R. Cochrane Penick; secretary, Miss Esther Oelrich; treasurer, Mrs. W. L. Stroup.

Following luncheon in the university cafeteria and a tour of the new library building, Mr. Penick played a short recital on the Skinner organ in Fulton Chapel. Additional organ music was heard on a tour of the churches of Oxford with Mrs. Vernon B. Harrison performing on the Hammond at the First Baptist Church, Mr. Penick on the Pilcher at St. Peter's Episcopal Church, Miss Oelrich at the First Presbyterian Church on the Pilcher recently rebuilt and enlarged by LaMarche Brothers, and Miss Mary Lewis on the Wicks at the First Methodist Church. The day's activities closed with a social hour at the home of Mrs. Harrison.

R. COCHRANE PENICK, Dean.

Youngstown Anniversary Celebrated.

The twentieth anniversary of the Youngstown Chapter was fittingly observed June 2 with a birthday dinner, staged in a beautiful spring setting at St. John's Episcopal parish-house, followed by a brilliant recital in the church by Edwin Arthur Kraft. The dinner table was set for seventy and decorated in the Guild colors of blue and gold, with the symbolic golden lyre as the motif.

Mrs. Paul A. Adams, the dean, opened the after-dinner program with original verse. Group singing was enjoyed under the direction of Dr. James W. Evans, with Mrs. Evans at the piano. Frank E. Ful-

ler, organist and choirmaster of St. John's Church and the chapter's first dean, presented Mr. Kraft, organist of Trinity Cathedral, Cleveland, who in a brief talk congratulated the chapter on its development and growth. Mr. Kraft was dean of the Cleveland Chapter when the local group was organized as a sub-chapter June 4, 1932, with a membership of nine. Miss Emma Pauline Cook gave a resume of the chapter's history. Tribute was paid to the charter members with a brief memorial to one of the number, the late V. Paul Curran.

Mr. Kraft played the following program: Sinfonia from cantata "We Thank Thee, God," Bach; Toccata in G major, Bach; Chorale, "Subdue Us by Thy Goodness," Bach; Sonata in D minor, Guilman; Nocturne, Dethier; Caprice, Dethier, Minuet from Symphony 3, Widor; Scherzo, Hollins; Prelude on "Christ, Whose Glory Fills the Skies," Edmundson; Toccata in E minor, de la Tombelle; Allegro Vivace from Fifth Symphony, Widor; "Ave Maria," Reger; Festival Prelude, Van Hulse; Scherzo in C minor, Bossi; "Electa ut Sol," Dallier.

Arrangements for the anniversary were in charge of Mrs. Jay W. Hornberger, chairman; Mrs. Hazel W. Buchanan and Frank E. Fuller, with Mrs. Fuller dinner chairman.

JULIA C. SODERBERG, Secretary.

Whitewater Valley Branch Organized.

The Whitewater Valley Branch of the Indiana Chapter was organized May 12 in the First Presbyterian Church, Connersville. Mrs. Roy W. Adams was elected regent, Mrs. J. Urba Joyce secretary and Robert Grove treasurer. On June 2 the chapter met at the Central Christian Church to hear Paul R. Matthews, organist of the Tabernacle Presbyterian Church, Indianapolis, dean of the Indiana Chapter. Mr. Matthews had charge of the organization of the branch of thirteen charter members. The response of organists and choirmasters was gratifying and all members were looking forward with enthusiasm to the season starting in September.

MRS. J. URBA JOYCE, Secretary.

Wisconsin Chapter Activities.

The final musical event of the chapter's successful season was held Sunday, May 18, when Dr. Heinrich Fleischer, a direct descendant of Martin Luther and associate professor in the music department of Valparaiso University, was presented in a recital on the newly-rebuilt three-manual instrument at Emmaus Lutheran Church, Milwaukee. Dr. Fleischer's impeccable technique and complete understanding of the music before him were in evidence throughout the following program: Passacaglia in D minor, Buxtehude; Prelude and Fugue in E minor, Bruhns; Chorale Preludes, "Through Adam's Fall Mankind Fell Too," "All Glory Be to God on High" and "Our Father, Thou in Heaven Above," Bach; Prelude and Fugue in E minor, Bach; Chorale Phantasies "O Christ, Thou Lamb of God" and "Christ Is Arisen," Lenel, and Toccata and Fugue in D minor, Reger.

After the recital the annual business meeting and dinner were held in the church parlors. All present chapter officers were retained for another year as follows: Dean, Miss Mathilde Schoessow; sub-dean, Mrs. Alfred R. Cotton; secretary, Donald L. Palmer; treasurer, Mrs. Kittle E. Foster; registrar, Cyril M. Owen; chaplain, the Rev. Hoover T. Grimby. Replacing J. K. Christensen and F. Winston Luck on the executive committee are Mrs. Viola Filter and James L. Bauman, both for three years. Reports of chapter activities were presented and plans outlined for a busy 1952-53 season.

DONALD L. PALMER, Secretary.

News of the American Guild of Organists—Continued

Twelve Choirs Combined for Cumberland Valley Festival at Hagerstown

The Cumberland Valley Chapter held its second choral festival May 25 at St. Paul's Methodist Church in Hagerstown. Twelve combined choirs were conducted by Paul Callaway, organist and choirmaster of the Washington National Cathedral. Singers responded to Mr. Callaway's leadership to interpret the following program in a musically satisfying way: Randall Thompson's "Alleluia," H. Balfour Gardiner's "Evening Hymn," Vaughan Williams' "At the Name of Jesus," César Franck's "Dextera Domini," Leo Sowerby's "I Will Lift Up Mine Eyes," Handel's "Let Their Celestial Concerts All Unite." The choirs were accompanied by Mrs. William E. Peacher, Jr., A.A.G.O., organist-director of the First Christian Church, Hagerstown. Miss Winifred J. Ross, organist of the Methodist Church in Chambersburg, Pa., played Franck's Prelude, Fugue and Variation for the prelude to the service. Mrs. R. Biddle Bishop, organist of Zion Evangelical and Reformed Church in Hagerstown, played Marriott's "Cathedral at Night" for the offertory. William Spriggs, organist-director at the Lutheran Church in Frederick, Md., and dean of the chapter, concluded the festival with Bach's Toccata and Fugue in C major.

MARJORIE A. PEACHER, A.A.G.O.,
Program Chairman.

Gordon W. Stearns Hartford Dean.

The annual meeting of the Hartford Chapter was held May 26 at the First Church of Christ, Wethersfield, Conn. Tribute was paid to Mrs. Grace D. Berry, retiring dean, for her leadership during the past fiscal year. Officers were elected as follows: Dean, Gordon W. Stearns; sub-dean, Lyman B. Bunnell; recording secretary, A. Leonard Lilyers; corresponding secretary, Marie B. Carpenter; treasurer, Frank Kutschera; assistant treasurer, Ethel F. Bacon; program chairman, Peter Waring; membership chairman, Gladys Jones; liaison chairman, Ethel Bestor; publicity chairman, Althea R. Roberts. A fine program was offered under the direction of Jack Byron Grove. "The Coffee Cantata," Bach's only secular cantata, was presented, as well as excerpts from "In a Persian Garden," by Liza Lehmann.

ALTHEA R. ROBERTS,
Publicity Chairman.

Annual Banquet in Niagara Falls.

The annual banquet meeting and election of officers of the Niagara Falls Chapter was held June 3 in the social rooms of the Evangelical-United Brethren Church. The speaker of the evening was the Rev. H. Victor Kane, pastor of the First Baptist Church, who took as his topic "Our Ministry of Music." Clyde Shea, baritone soloist at the church, sang three selections, accompanied by Mrs. Franklin J. Schweitzer, organist and choir director of the host church. Officers were elected as follows: Dean, Carl F. Heywang, choir director Zion Evangelical Lutheran Church; sub-dean, Mrs. J. Frederick Neff, organist St. Peter's Episcopal Church; secretary, Mrs. Millie R. Oxenham, associate organist Evangelical-United Brethren Church; treasurer, Mrs. Harry E. Smith, organist-choir director First Baptist Church. Directors are: H. Proctor Martin, A.A.G.O., Mrs. Ray H. Turver and Miss Elsa Vorwerk. Fifteen youth and junior choirs, aggregating more than 250 singers, participated in a choral festival sponsored by the Niagara Falls Chapter, held in Zion Evangelical Lutheran Church April 29. After singing individually the choirs united in singing three selections. "When Jesus Was a Lad," a composition of Owen A. Hatch, with text by Roberta Fowler, was conducted by Mr. Hatch, supervisor of music in the North Junior High School, Niagara Falls. The accompanist was E. Eugene Maupin, director of music at St. Paul's Methodist Church. H. Proctor Martin, organist at the First Unitarian Church and a member of DeVaux School faculty, conducted the massed chorus in "God of Might," Bortniansky, and "All Glory, Laud and Honor," Teschner-Kirk. Florence Tschabold Smith, organist and choir director at the First Baptist Church, was accompanist. Organ selections by Guild members included: Prelude in C minor, Mendelssohn, by Ann Oxley; offertory, Cantabile in F, by Verina M. Woodman;

postlude, Festival March, Barnes, by Mrs. Smith. The program chairman was Aline B. Wayland, who was assisted by Carl F. Heywang, Millie R. Oxenham, Irene R. Peck and Mr. Martin.

Massachusetts Annual Meeting.

The annual meeting of the Massachusetts Chapter was held at the Old South Church, Boston, May 1, with 125 members and guests present. Dean Theodore Marier, on behalf of the chapter, presented specially-designed tie pins with the Guild insignia thereon to all past deans of the chapter. Recipients were John Hermann Loud, F.A.G.O., A.R.-A.M. (1922-1926), William E. Zeuch (1936-1937), Homer P. Whitford, F.A.G.O., Mus.D. (1937-1939), Homer C. Humphrey (1939-1942), Harris S. Shaw, A.A.G.O. (1944-1947) and Gerald F. Frazee (1947-1949). An appropriate pin was presented to past dean Ruth Barrett Phelps, A.A.G.O. (1949-1951). Sub-dean Grover Oberle also presented the retiring dean, Theodore N. Marier, F.A.G.O., Ch.M. (1951-1952) with a Guild tie clip and expressed the gratitude of the chapter to him for his splendid leadership the past year. A gift was presented to Herbert J. Irvine, A.A.G.O., treasurer of the chapter, who is retiring after five years of service. A vote of thanks was accorded David Ashley Cotton for his work as editor of the chapter bulletin during its first year of publication.

Officers elected include: Dean, Grover J. Oberle, F.A.G.O., Ch.M.; sub-dean, George H. Faxon, F.T.C.L.; secretary, Emma Jane West; treasurer, Ernest E. Hardy; registrar, H. Winthrop Martin.

The proposal to change the name of the chapter from "Massachusetts" to "Boston" was adopted by a vote of 71 to 32.

After the business meeting the members adjourned to the sanctuary of the church to hear a brilliant recital by George M. Butler, Jr., winner of the New England regional finals in the national open competition in organ playing. Mr. Butler played these selections: Allegro from Symphony I, Weitz; Suite, Op. 5 Durufly; "Aria Della Chiesa," Early Italian; Trio-Sonata 4, Bach; Two Sketches, Dupré.

H. WINTHROP MARTIN, Registrar.

Central Ohio Chapter Ends Season.

With sixty-seven members and guests present the Central Ohio Chapter closed its season with a banquet and a violin and piano recital May 12. The banquet was served at Willard's restaurant. Officers were elected as follows: Lawrence S. Frank, dean; Mrs. Mildred Burch, sub-dean; Miss Marie Ealy, secretary; Mrs. Walter B. Reeves, treasurer (re-elected); Miss Lura Emig, registrar; James B. McGregor, librarian; Mrs. H. P. Legg and Eugene L. Brand, auditors. Members of the executive committee are Norman Broadway, Frederick C. Mayer and Mrs. Edward N. Webb. The membership is proud that one of its members, Lowell Enochs, is to go to San Francisco to compete in the national competition. Mr. Enochs was runner-up at Cleveland in the regional competitions and is taking over for the first-place winner, who is in the armed forces in Korea.

Following the banquet, we made a pilgrimage to Mees Hall, on the campus of Capital University, for a recital by George Hardesty, violinist, and Gertude Kuehnfuhs, pianist, both of the faculty of the school of music at Ohio State University. They played a program which included: Sonata No. 4, in D major, Handel, and Sonata, Op. 18, Richard Strauss.

H. LEROY LYNN, Secretary.

Delaware Chapter Entertained.

Members of the Delaware Chapter were entertained at the home of Dr. and Mrs. Harold L. Springer in Centre Meeting May 12. After a tour of the gardens a business meeting was held. Miss Sarah H. White, the dean, presided. A report showed that the chapter has a membership of forty-three and ten subscribers. In 1939 we had twenty-two members and eleven subscribers. The following officers were elected: Miss Sarah White, dean; Firmin Swinnen, sub-dean; Mrs. Catherine Dwins, secretary; Miss Caroline Heinel, treasurer; the Rev. John Oldman, Jr., chaplain; Mrs. Carolyn Conly Cann, registrar. Mr. Swinnen gave a very interesting recital on the Möller organ in the Springer home. The next meeting will be in the fall.

CAROLYN CONLY CANN, Registrar.

SPRINGFIELD, MASS.—The Springfield, Mass., Chapter held its annual meeting and banquet May 19 at the Captain Charles Leonard House in Agawam. The following officers were elected: Dean, Mrs. Eleanor Toussaint; sub-dean, Erdix Capen; secretary, Mrs. Beatrice Littlefield; treasurer, Miss Christine M. Metcalf; directors for three years, Alan R. Kirk and G. Leland Nichols. Mrs. Philip Buddington gave a report on the success of the senior choir festival held in the municipal auditorium May 4. Dr. T. Charles Lee of Worcester was the director.

A gift was presented to the retiring dean, Frederick E. Aggerup. Mrs. Maleka Brown gave a very interesting talk on "Cultural Hawaii" and showed how the dances of the country were developed. A "Florodora Sextet" and a short skit by members of the chapter completed the program.—CHRISTINE M. METCALF, Secretary.

SAVANNAH, GA.—The Savannah Chapter rounded out its most active year with a Guild Sunday program May 4 at the First Christian Church and reelected Miss Elizabeth Buckshaw, choir director of the Bull Street Baptist Church, as dean. The Rev. Anton J. Van Puffelin, pastor of the Independent Presbyterian Church, who delivered the address at the Guild Sunday service, declared the ministry of music preceded that of preaching and would outlast preaching. "There will be no preaching in heaven, but there will be music there," he said. The choir of the First Baptist Church presented the musical program. . . . A highlight of the chapter's season was a recital April 22 by Claire Coci on the Austin organ in St. John's Episcopal Church. Other visiting organists presented during the season included Dr. Elbert Adams, Greenwood, S. C., physician and organ enthusiast, who played on the newly-installed Möller at Trinity Methodist Church, and Miss Evelyn Smith of Wesleyan Conservatory, Macon, who was presented in a recital at Wesley Monumental Methodist Church. Dr. William A. Goldsworthy of New York conducted a choir clinic at the Bull Street Baptist Church.—CARL LETTOW, Reporter.

ST. JOSEPH VALLEY—The final meeting of the 1951-1952 season of the St. Joseph Valley Chapter was held at the Colonial Inn, South Bend, Ind. Election of officers was held. The newly-elected officers are: Dean, S. Edgar Thomas; sub-dean, Arnold E. Bourziel, A.A.G.O.; secretary, Mrs. Harry D. Trensey; treasurer, Mrs. Fred Corporon; registrar, Mrs. Paul E. McMullen; social chairman, Miss Ivah Newman. A discussion of plans for the next year was held.—MRS. PAUL E. McMULLEN, Registrar.

PEORIA, ILL.—The Peoria Chapter closed its season with the annual June banquet at the Country Club June 10. The guest speaker was the Rev. Richard Knost of the First Universalist Church. The retiring dean, Glenn M. Belke, introduced the new officers. Mrs. Anna Lucy Smiley is the dean, with Harold Harsch as sub-dean, T. Nortcliff Neal as treasurer, Mrs. George King as secretary and Thelma Royce Brown as registrar. Re-elected officers are Claudia E. Burkhalter, historian, and the Rev. Robert Livingston, chaplain.—BERTHA B. BRUNNER, Registrar.

BLACKHAWK CHAPTER—The chapter met March 10 at the First Congregational Church, Moline, Ill., and heard a talk by Dr. C. M. Jensen of Augustana College on "Fundamentals in Organ Tone." Mrs. Howard Lundvall played Lenten music and a table displaying Lenten and Easter music was featured. On April 22, at the Broadway Presbyterian Church in Rock Island, Dr. Henry Veld of Augustana College gave a demonstration of choral techniques, and members of various church choirs made up his "choir" for the evening. May 26 at Trinity Episcopal in Davenport, Iowa, a report from the midwinter conference held

at Northwestern University was made by Dean Philip McDermott and Mrs. Helen Morgan demonstrated the church organ. The chapter closed a very successful first season by entertaining members of the church music workshop held at Augustana College the week of June 9 to 13 at a social meeting, preceded by a tour of several interesting church organs in the Quad-City vicinity.—MRS. HOWARD LUNDVALL, Corresponding Secretary.

DUBUQUE, IOWA—The May meeting of the chapter took place at the First Presbyterian Church, Dubuque, May 26. The election of officers was held with the following result: Dean, Miss Doris McCaffrey; sub-dean, Porter Ellifrit; secretary, Mrs. Hedwig Roenser; treasurer, Richard Fettkether; registrar, Miss Helen Stuber; librarian, Miss Ruth Woodrich. A program of organ music was under the direction of Mrs. Peter G. Koopman. The following played: Porter Ellifrit, Richard Fettkether, Miss Barbara Schisewski and Miss Mary Ann Koopman. Miss Koopman played a number of her own compositions.—GERHARD R. BUNGE.

CENTRAL IOWA CHAPTER—The chapter held its final meeting of the season May 19, with a picnic at McHenry Park. Election of officers for the year was held, with results as follows: Dean, Russell Saunders; sub-dean, Marguerite Heilman; secretary, Eloise Anderson; treasurer, Frances Shaw.—RUSSELL SAUNDERS, Dean.

NEBRASKA CHAPTER—The Nebraska Chapter held its May meeting in the organ showroom of the A. Hospe Company. New members were introduced, among them being Mrs. Fred Neujahr, Mrs. Noyes Bartholomew and Tom Ritchie, on the music faculty of Midland College at Fremont. Mr. Mowers and Miss Margaret Kiewit spoke at length on the recent illness and death of Mrs. Louise Zabriskie, who was a charter member of the chapter and one of its most devoted members. It was Mrs. Zabriskie's wish that in lieu of flowers a memorial fund be started at her church for maintenance of the organ and the Guild signified the wish to help in this. Mr. Mowers suggested it might be possible to offer Omaha as the convention center for the regional convention in 1953. The rest of the evening was spent in reading excerpts from Rowland Dunham's paper on the practical approach to the Guild examinations and to a talk by Dick Walter of the Hospe Company on the place of the electronic organ in present-day music. The meeting was brought to a close with refreshments and a leisurely chance to inspect a formidable supply of organ music put on display by Mr. Walter.—VESTA V. DONSON, Secretary.

NORTHEASTERN WISCONSIN—On June 1 the chapter members toured several churches in Appleton and New London, where demonstrations were given on various types of electronic organs. Dinner and the annual business meeting followed at Club Terrace, Appleton. Newly-elected officers are: Dean, Mrs. Miriam Clapp Duncan; sub-dean, Mrs. Donald Wallis; recording secretary, Don Vollstedt; corresponding secretary, Gladys Michaelsen; treasurer, Kenneth Kendall; executive board members, Harold Fiske, the Rev. George Claridge and La-Vahn Maesch.—GLADYS MICHAELSEN, Corresponding Secretary.

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News of the American Guild of Organists—Continued

Kansas Chapter's Annual

Meeting Held in Emporia;

Albert Schmutz New Dean

The Kansas Chapter held its annual meeting at Emporia May 13, with fifty-two members and students present. Albert Schmutz and Dr. Robert Taylor of the Emporia State Teachers' College were hosts for the occasion. It was encouraging to hear all students and members appearing on the program maintain a consistently high level of performance.

Dean Lynch presided at the annual business meeting, held in the beautiful new William Allen White Memorial Library. Reports were read by the secretary and Mrs. Cora Conn Redic gave a report for the membership committee and introduced five new members who were present. Election of officers resulted as follows: Albert Schmutz, Emporia, dean; Dorothy R. Addy, Wichita, sub-dean; Glen C. Thomas, Wichita, secretary-treasurer; Robert Hays, Manhattan, and Richard Gayhart, Topeka, members of the executive committee for a three-year term. Those present expressed their thanks to the retiring dean, W. Arnold Lynch, for his guidance of the chapter and the newsletters sent out during his term of office.

Albert Schmutz was toastmaster at a gala banquet in the cafeteria of Kansas State Teachers' College in the evening. Dr. D. A. Hirschler of Emporia, a founder of the Kansas Chapter, was guest for the day, leading a discussion on acoustics at a morning session and playing a very interesting recital as the closing feature of the day.

New Chapter in Waterbury, Conn.

At a meeting in St. John's Church, Waterbury, Conn., June 2 of organists interested in forming a chapter of the American Guild of Organists to serve Waterbury and nearby towns, National President S. Lewis Elmer and Dean Grace D. Berry of the Hartford Chapter spoke. It was unanimously agreed to petition the council for a charter for a Waterbury Chapter and these officers were elected for the year: Dean, Edward K. Macrum of St. John's Church, Waterbury; sub-dean, Fred E. Black of the First Methodist Church, Waterbury; secretary, Mrs. Robert F. Birt of the Church of the Immaculate Conception, Waterbury; registrar, Robert A. Requa of the Congregational Church, Naugatuck; treasurer, Roy W. Beron of Immanuel Lutheran Church, Naugatuck.

At a second meeting, June 16, the official authorization of the chapter was announced and the thirty-seven charter members were ratified. A program committee was appointed, headed by Charles F. Billings of Torrington. An enthusiastic discussion of possible events followed and the committee formed definite plans for a recital by Robert A. Requa at the Congregational Church, Naugatuck, Oct. 8; a study of plainsong notation led by Mrs. Robert F. Birt in November and participation in the presentation of Handel's "The Messiah" at the Second Congregational Church, Waterbury, under the direction of Jesse F. Davis Dec. 14.

The size, enthusiasm and congeniality of the group seem to indicate a significant future for this chapter.

ROBERT A. REQUA, Registrar.

AUBURN, N. Y., CHAPTER—The annual banquet was held at the Aurora Inn June 9. Paper angels with gold-yarn tresses marked the places for the twenty-seven members and guests and seasonal flowers decorated the tables. Mrs. Leslie Bryant, the dean, welcomed the group after the dinner and conducted a business meeting. Mrs. Leroy Mount introduced Harold Henderson, violinist, supervisor of music in the Auburn public schools. Mrs. Henderson accompanied her husband at the piano. The speaker of the evening was Lindsay A. J. Lafford, F.A.G.O., of the Hobart College music department. His humorous way of looking back upon former trying experiences kept the audience in gay spirits.—ARLENE MORSE, Registrar.

WESTCHESTER, N. Y.—At the last meeting of the season of the Westchester Chapter June 3 in the school building of St. Barnabas' Catholic Church, Yonkers, N. Y., the following officers for next season were elected: Dean, Henry F. Seibert, Mus. D., A.A.G.O., of Pelham, N. Y.; and Holy Trinity Lutheran Church, Hollis, L. I.; sub-dean, Howard Marsh, First Reformed Church,

ORGAN STUDENTS AT SYRACUSE UNIVERSITY



THE SYRACUSE, N. Y., Guild Chapter, under the deanship of Mrs. Gladys Eldreth Bush, is a progressive organization to which the major students and graduate students in organ at Syracuse University are making a splendid contribution. In the past season the chapter as an experiment presented two recitalists—Charles Dodsley Walker and Jean Langlais—by assessing each member a modest fee and by taking an offering at the recitals. The

plan proved very successful.

In the picture are: First row, James Autenrith, Eugene Mauney, Richard Roedel, Donald Ingram, Myron Leet; second row, Anne Chappell, Elinor Doughty, Arthur Poister, M. Langlais, Mme. Langlais, Elizabeth Owen; standing, left, Fred Henry, Arnold Briggs, Carl Stout, Laeta Wentworth; standing, right, Neil MacLaren, Edwin Flath, Ivan Licht, Leonard Raver.

Hastings-on-Hudson; registrar-treasurer, Paul Jouard, Mount Vernon, teacher of harmony and composition at Yale University; corresponding secretary, Miss Doris Voester, Village Church, Bronxville, N. Y. On the executive committee are Frank S. Adams, A.A.G.O., Joseph Martucci, John Cartwright, Robert Owen and Mrs. Ruth Branch. After the meeting a recital of choral and organ music was presented in St. Barnabas' Church by Joseph Martucci, A.A.G.O., Ch. M., and his choir of forty-one voices. Mr. Martucci's superior musicianship, the excellent tone quality of his choir and the address on "Catholic Church Music," by the Rev. Richard B. Curtin, C. G. L., music commissioner and professor of church music, made the evening a memorable one and a fitting climax to the season's activities. After the meeting and service, refreshments were served in the school cafeteria.—HENRY F. SEIBERT, Dean.

NORTHEASTERN PENNSYLVANIA—Officers for the 1952-1953 season were elected at the annual dinner of the Northeastern Pennsylvania Chapter at The Luce's, Dalton, Pa. Miss Frieda Nordt presented Miss Ruth A. White, the retiring dean, with a corsage and the thanks of the members of the chapter for her outstanding work during her three-year term. She remarked on the higher musical standards and the noteworthy programs we had enjoyed during her tenure. The Rev. William E. Dennis, chaplain of the chapter, served as toastmaster. Slides of Williamsburg were shown by Hayden Oliver. Robert Rosenkrans, A.A.G.O., the new dean, named committees. The next meeting will be held in September.—HELEN FITZ RAWLINGS, Secretary.

PENNSYLVANIA CHAPTER—The annual meeting of the Pennsylvania Chapter was held at the Church of St. Martin-in-the-Fields, Chestnut Hill, May 6. The following officers were elected for the 1952-53 season: Dean, Francis J. Murphy, Jr., A.A.G.O.; sub-dean, James Bryan, F.A.G.O.; secretary, Emily Dickson Pearce, Ch.M.; registrar, Laura Arnold; treasurer, Nathaniel E. Watson. A program of music including the Bach "Magnificat" was presented by the choir of the State Teachers' College, West Chester, Pa., under the direction of Arthur E. Jones. HARRY WILKINSON, Dean.

YORK, PA.—The York Chapter held its spring banquet and meeting at St. Peter's Lutheran Church, North York. Twenty-nine persons attended the turkey dinner. The speaker was the Rev. Edward Leach, pastor of the Fourth Evangelical United Brethren Church of York, who spoke on "The Ministry of Sacred Music." Before the dinner and between courses we enjoyed the music of a string trio composed of Mrs. Edythe Wareheim, Mr. Livingston and Mrs. Madelyn Klepper. Mrs. Carolyn Eicherly and Mrs. M. L. Mundis were in charge of the program, contests and table decorations. The business meeting was in charge of the dean, Mrs. Edythe Wareheim. Election of officers resulted as follows: Dean, Adam Hamme; sub-dean, Herbert Springer; secretary, Mrs. Doris Neff; treasurer, Miss Winifred Mundis; reg-

istrar, Mrs. W. G. Berkheimer; executive committee, Mrs. Edythe Wareheim and Mrs. Phyllis Kline. Our retiring dean has served for the last five years. She has also been prominent in musical activities in York for a number of years, having given organ programs, directed concerts and presented choral and organ concerts for seven years in one of the York churches.—MRS. W. J. FISHER, Secretary.

CENTRAL HUDSON VALLEY CHAPTER—The chapter held its final meeting of the year at Christ Church, Poughkeepsie, May 26. Plans were discussed for next year, including a recital by a visiting artist, a junior choir festival and a visit to an organ factory. Miss Katharine Schultze, organist and director at Grace Episcopal Church, Millbrook, and an instructor at Bennett Junior College, gave an excellent review of Archibald Davidson's recent book, "Church Music, Illusion and Reality." The group sang several anthems which exemplify the standards set by Mr. Davidson.—ROSALIE G. TUCKER, Secretary.

ROCHESTER CHAPTER—The Rochester Chapter presented Virgil Fox in a recital at St. Paul's Episcopal Church May 6. A capacity audience heard the program. A reception in honor of Mr. Fox was held at Asbury First Church following the recital and was attended by a large number of Guild members and friends. The final event of the season was a dinner at the Central Y.M.C.A. May 13. The following officers for the year were elected: Dean, Ruth Canfield; sub-dean, Richard Lansing; secretary, David Berger; treasurer, Harold Steen; registrar, Anna Goss; librarian, Johannes de Groote. Harold Gleason, head of the organ department of the Eastman School of Music, gave an interesting talk on the European trip he and Mrs. Gleason enjoyed last summer. Richard Lansing and Roland Canfield then entertained with several organ recordings.—ANNA WALKER Goss, Registrar.

LOCKPORT, N. Y.—At the annual meeting of the Lockport Branch, held May 25, the following slate of officers for the year was elected: Regent, Cecil A. Walker, A.C.C.O.; vice-regent, Grace Ten Broeck; treasurer, Florence Bishop; secretary, Lorraine A. Wodriska; chaplain, the Rev. L. Russell Foster.—VIRGIL DUNCAN, Secretary.

BROCKTON, MASS.—Brockton Chapter members, with their husbands and wives as guests, enjoyed their final meeting until September on Saturday evening, June 7, with a banquet at the Toll House in Whitman. Pictures were taken of the group by the dean, Francis L. Yates, and the sub-dean, Frank Reynolds. Discussion of the fall concert took place, when the Brockton Guild will present Alexander McCurdy, organist, and his wife, Flora Greenwood, harpist, at the First Baptist Church, Brockton, Oct. 21. Two new members were accepted.—GERTRUDE K. BRYANT, Secretary.

NEW LONDON COUNTY—The New London County Chapter met for its annual dinner May 13 at the Lighthouse Inn, New London, Conn. A business meeting was held with Dean Roger Daboll presiding. After

various reports were read and accepted the nominating committee presented the following slate of officers, who were unanimously elected: Dean, John McCarthy; sub-dean, Alma Boutlier; secretary, Dorothy Petty; treasurer, Evelyn Miller; chaplain, Paul Laubenstein; registrar, Arthur W. Quimby; librarian, Alice M. Harrington; assistant librarian, H. Louise Fuller. After the business meeting a paper was presented by Dr. Garabed Daglian, professor emeritus of physics at Connecticut College, on the science of musical sound.—ARTHUR W. QUIMBY, Registrar.

WESTERLY, R.I., BRANCH—The Westerly Branch, Rhode Island Chapter, held its monthly meeting May 20, at which time the annual election of officers took place. The following were elected: Albert M. Webster, regent; Gilbert Bissett, sub-regent; Charles E. Ross, secretary; Mrs. Grace B. MacIntyre, treasurer. After the meeting the members journeyed by private cars to Carolina, R. I., to see, hear and play the Minshall-Eskey organ installed last year in the Carolina Free Baptist Church. Refreshments were served in the social room by a group of women from the church.—ALBERT M. WEBSTER, Regent.

ROCKLAND COUNTY—The Rockland County, N. Y., Chapter at its May meeting elected the following officers: Frank Campbell-Watson, dean; H. Vernon Rustin, sub-dean; Mrs. Peggy Rednour, secretary; Harlow Hawthorne, treasurer; Mrs. Estelle Rinehart, registrar; the Rev. Fessenden A. Nichols, chaplain. The June meeting was held in Nyack, followed by a "pilgrimage" to some of the organs in Nyack churches, where members enjoyed seeing and hearing various types of interesting organs.—ESTELLE RINEHART, Registrar.

OKLAHOMA CITY CHAPTER—The June meeting was a picnic at the home of Mr. and Mrs. J. S. Frank, forty members attending. Announcement of two recitals at the Westminster Presbyterian Church was made by William Lemonds—one by Nita Akin, organist of the First Methodist Church of Wichita Falls, Tex., and the other by members of the Southwestern Alumni Association of Westminster Choir College, under the direction of Dr. John Finley Williamson, president of the college. Dorothy Young, winner for this district, appeared in a recital at the First Presbyterian Church June 17.—MRS. R. G. McDONALD, Secretary.

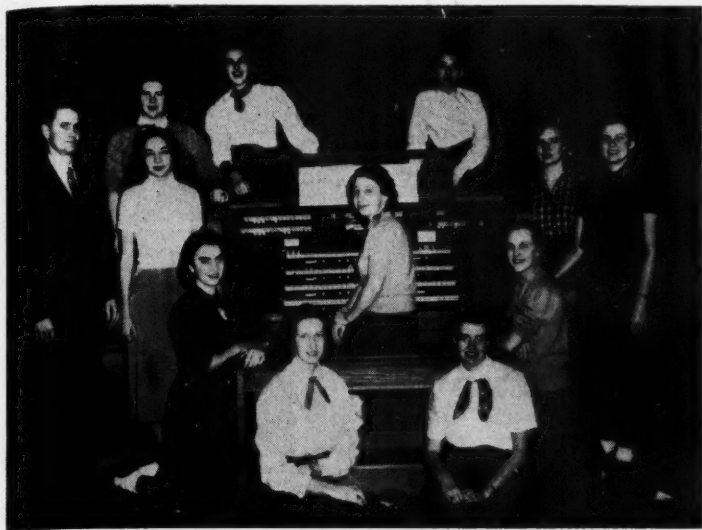
SHERMAN-DENISON, TEX.—The annual business meeting of the Sherman-Denison Chapter was held in the parish-house of St. Stephen's Episcopal Church May 14. Mrs. B. Frank Spindle, dean of the chapter, presided over the meeting, at which officers for the coming year were elected as follows: Dean, Mrs. B. Frank Spindle; sub-dean, Mrs. Charles Dannel; secretary, Miss Helen Cowan; registrar, Mrs. M. O. Belden; treasurer, Reuben Frantz, Jr.; chaplain, the Rev. William Tate Young, rector of St. Stephen's Episcopal Church, Sherman. New committee chairmen named by Mrs. Spindle are Mrs. Raymond Judd, chairman of the program committee; Mrs. Barlow Roberts, membership chairman, and Mrs. Jack Hannah, chairman of the social committee.—MRS. M. O. BELDEN, Registrar.

HOUSTON, TEX.—The Houston Chapter held its final meeting of the season May 19 at St. James' Episcopal Church. A covered-dish supper was followed by election of officers for the coming year as follows: Charles Pabor, dean; Mrs. Allan B. Greene, sub-dean; Mrs. Irvin Swanson, secretary; Mrs. William D. Holford, registrar; Robert C. Bennett, treasurer; Emmett A. Gillum, Harold Guinn and Miss Katie Boxley, members of executive committee. The annual Guild service concluded the program, in the form of evensong in recognition of the Guild. The choir, under the direction of Richard Pearson, sang the Clough-Leigher Magnificat and Nunc Dimittis and Morgan's "Bow Down Thine Ear." Organ numbers by Wilhelmene Bixler Greene included Garth Edmundson's "Christe Nocte" and "In Thee Is Gladness," by Bach. The Rev. James T. Bagby, chaplain of the Guild, is rector of St. James'.—RUTH MARY RUSTON, Reporter.

CUMBERLAND VALLEY CHAPTER—A meeting of the Cumberland Valley Chapter was held May 3 at Hood College and the Evangelical Lutheran Church in Frederick, Md. Members dined in Coblenz Hall at the college and then went to the Lutheran Church to hear a program played on the new modified classical organ. Miss Mary Lou Springhorn and Miss Myrna Hays, third-year students, and William Sprigg, assistant professor and organist of Hood College and organist-choir director of the church, presented the program. Miss Springhorn played: Chorale in A minor, Franck; Miss Hays played the G minor Fugue, Bach; Mr. Sprigg played the Toccata, Adagio and Fugue, Bach, and "The Hanging Garden" and "Litanies," by Alain. Following the recital the group returned to Hood College and visited the Williams Observatory, Professor Leah Allen in charge.—WILLIAM SPRIGG, Dean.

News of the A.G.O.—Continued

ORGAN STUDENTS AT AGNES SCOTT COLLEGE



MEMBERS OF THE GUILD student group at Agnes Scott College, Decatur, Ga., organized this season by Raymond J. Martin, associate professor of music and supervisor of the group. Seated at the organ is Charlotte Allsmiller, president. Reading clockwise around the organ are: Ann Boyer, Betty Reiney, Mary Pritchett, Bett Linton, Sarah Leathers, corresponding secretary; Priscilla Sheppard, secretary; Katie Berdanis, Lois Dryden, Kitty Currie and Carolyn Crawford. Absent from the picture is Mary Jane Brewer.

Robert Baker in Atlanta.

Bringing to a fine climax the artist series presented by the Georgia Chapter during the past season was the program by Robert Baker in Presser Hall of Agnes Scott College May 6. Since Dr. Baker's appearance here at the Jewish Temple a few years ago his playing has been held in high admiration. His virtuosity was evident in every number and the audience was thrilled.

The Georgia Chapter held its final meeting of the season May 19 at the Peachtree Road Presbyterian Church, Atlanta, with Dr. and Mrs. Walter Carter as hosts. Mrs. Edith Clarke, retiring dean, conducted the meeting and gave a resume of the year's work. Following is a list of the new officers who were installed: Dean, Mrs. Bayne Smith; sub-dean, Raymond Martin; registrar, Dr. Richard Felder; secretary, Mrs. Paul Bryan; treasurer, C. W. Dieckmann; auditor, Ed Harling, Jr.; librarian, Robert Van Camp; DIAPASON correspondent, Mrs. Foster Spain. After the business meeting the group adjourned to the church sanctuary, where a beautiful program was presented by members of the chapter.

FRANCES S. SPAIN, Secretary.

Decatur Chapter Sponsors Concert.

More than 600 persons attended the fifth annual choral concert sponsored by the Decatur, Ill., Chapter and the St. Louis A Cappella Choir May 8 at St. Paul's Lutheran Church. The conductor of the choir is Dr. William Heyne, born in Decatur. Through contributions from sponsors the Decatur Chapter was able to finance a chicken and noodle supper given to choir members in addition to printing and promotional expense. In this way the entire evening offering (\$285.26) was given to the St. Louis A Cappella Choir toward traveling expenses. The program included choral works of Bach, Glinka, Gretchaninoff and Christiansen. Officers for the coming year have been elected as follows: Morris Noland, dean; Emmanuel Unrath, sub-dean; Ann Peterson, recording secretary; Val Jayne, corresponding secretary; Harry Wheeler, treasurer; Rufus Williams, auditor; Alan Easterling, librarian; May Desmond, registrar; Jay M. Logan, chaplain.

VAL JAYNE,
Corresponding Secretary.

New Cantata Sung in Princeton.

The Princeton, N. J., Chapter was the host to the two neighboring chapters—Trenton and Middlesex—in a program of unusual interest May 18 at Trinity Church, Princeton. A new cantata, based on the Seven Last Words, recently written by a Princeton composer, Mathilde McKinney, for the three-hour service at the Methodist Church, was performed to enable those who were unable to attend the service to hear the work. It is written for soprano, alto and baritone solo voices. When published it should be of great value in Passion week services as it is dramatic. The solo parts of the cantata were sung by Helen Jones, Jean Cronk, William Reynolds and Thelma Clem Young. The program began with the Princeton dean, Raymond E. Rudy, playing the Bach Adagio in

A minor from the Toccata and Fugue in C major. Thelma Clem Young then sang "Have Mercy, O Lord," from the Bach "St. Matthew Passion," with Charles Chandler playing the violin obbligato. Winthrop Pike, the sub-dean, played the Adagio from Sonata 5 by Bach and accompanied Mr. Chandler in "Folia," by Corelli, for the violin. Valerie Estey, contralto, sang "Requiescat," by Johannes Baal, an unpublished work from the library of Yves Tinayre. The program was well attended and proved to be of unusual interest.

ROGER P. TURNEY, L.T.C.L., Secretary.

METROPOLITAN NEW JERSEY—The Munn Avenue Presbyterian Church, East Orange, and Earl B. Collins, organist, welcomed the Metropolitan New Jersey Chapter May 12. The ladies served a broiled chicken dinner and Mr. Collins gave us the opportunity to hear his splendid youth choir in a short but varied program. Following this we held our annual business meeting. The treasurer stated that we had considerably more money in the bank than a year ago. Our retiring dean, J. Clifford Welsh, gave a very interesting resume of the activities of the year and complimented us on our good attendance and increase of 14 per cent in membership. Mr. Welsh has served for two years in a very efficient and inspiring way and as a tangible token of appreciation plans are being made through Mr. Collins to provide a substantial sum to enable the dean to attend the convention in San Francisco. The following officers were elected for the coming year: Dean, Russell E. Hayton; sub-dean, William J. Jones; secretary, Ernest F. White; treasurer, Samuel E. Wille; registrar, Mildred E. Wagner; auditors, Kenneth Yost and Edwin Jacobus; executive committee, Charles Hobbs, Ann C. Lewis and J. Clifford Welsh.—MILDRED E. WAGNER, Registrar.

COLORADO SPRINGS, COLO.—The Colorado Springs Chapter held its annual dinner meeting for clergy and musicians May 20 with about forty-five present. The Rev. Ben F. Lehmborg, pastor of the First Methodist Church, spoke on "Music and Worship" from the clergyman's viewpoint. Professor Edward Barry Greene of the music department of Colorado College devoted his remarks to hymnody, describing some of the ills, foibles and idiosyncrasies inherent in so many "old favorites." The discussion of his speech was lively and with no punches pulled. . . . The last chapter meeting of the season was held June 17 at the home of Mrs. Eula Mathews. A motion was made and seconded to cast one ballot for the officers selected by the nominating committee and announced by Mrs. Agnes Martin, chairman: Ray Berry, dean; Mrs. Frances Stansell, Canon City, sub-dean; Miss Gwendolyn Wolf, secretary; John R. Shumaker, treasurer. Following the business meeting and election, the program of the evening was devoted to further discussion of church music from the clergyman's and musicians' standpoints. Speakers preceding open discussion were the Rev. Milton C. Johnson, pastor of the First Lutheran Church, and Major Douglas J. Harris.—FRANCES POND, Secretary.

CENTRAL MISSOURI CHAPTER—The first meeting in May was held May 13 in the First Christian Church, Columbia. Dr. Heinz Arnold, dean of the chapter, gave a benefit recital. The proceeds are to go toward an organ to be installed in St. John's Evangelical Church in Hannover, Germany. Dr. Arnold gave a fine program of music covering several centuries of time. The second meeting in May was a picnic on the evening of May 26, also in Columbia, with Dr. and Mrs. L. H. Greene as hosts. This picnic was in honor of Dr. and Mrs. Arnold a few days prior to their leaving for a sum-

mer in Europe and England. A business meeting was held and it was decided to postpone the election of officers until September.—NESTA WILLIAMS, F.A.G.O., Secretary.

SAN DIEGO, CAL.—Helen Schwoerke was installed as dean of the San Diego Chapter at its annual installation dinner June 10 in the Cafe del Rey Moro in Balboa Park. Other officers elected are: Marguerite Nobles, sub-dean; Helen Gudmunson, corresponding secretary; Barry Hatch, registrar; Vesta Goff, treasurer; Viola Wahler, historian; Susie Newman, librarian. Bertha Parrette, a past dean of the chapter, officiated at the installation. Mrs. Schwoerke spoke briefly about the coming year's work and gave us some highlights of her recent trip to Florida and Cuba. Dr. Alex Zimmerman, chairman of the 1953 regional convention to be held here, reported his plans.—EDITH GOTTFRED, Publicity Chairman.

LONG BEACH, CAL., CHAPTER—June 3 the Long Beach organists joined the Choir-masters' Guild in a dinner meeting at the Belmont Heights Methodist Church. The retiring deans of the guilds introduced the newly-elected deans, who will take over their duties when the meetings are resumed in September. The evening program, presented in the church, featured the Belmont Heights Chorists, a children's choir under the direction of Mrs. Hilda Snelly. James Ogden, trumpeter, played "Inflammatus," from Rossini's "Stabat Mater," and Alice Felkner, dramatic soprano, a recent winner of the young artists' contest, sang three numbers. Dorothy Rankin Smith accompanied the two soloists.—AGNES B. SPIES, Reporter.

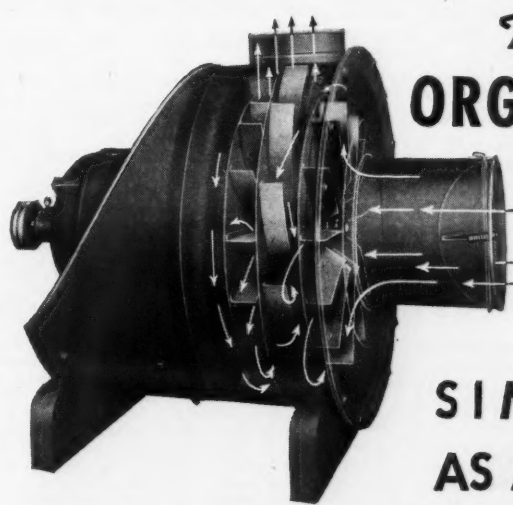
LA JOLLA, CAL.—At the June meeting of the La Jolla Chapter final plans were made for the visit, June 24, of the national president, S. Lewis Elmer. Mr. Elmer was the guest of honor at a dinner at the La Jolla Lutheran Church preceding the recital of Claire Coci. Miss Coci played on the three-manual Pilcher organ at St. James-by-the-Sea, La Jolla. Dr. Frederick S. Andrews, Ph.D., F.A.G.O., gave a very interesting illustrated lecture on the use of improvisation in the church service. Dr. Andrews emphasized the need of knowing the different musical forms.—BARBARA A. CAMERON, Secretary.

SAN JOSE, CAL.—The San Jose Chapter journeyed to Stanford University at Palo Alto June 8 for a recital by Herbert Nanney and C. Thomas Rhoads, after which we went to the home of Mr. and Mrs. Charles Moser for a barbecue supper. Forty members and guests were present. Kathleen Luke, regional chairman, was honor guest and installed the new officers of the chapter—dean, William N. Reid; sub-dean, Marion T. Fra-

zier; recording secretary, Alice Oltz; corresponding secretary, Viola M. Gustafson; bulletin, Ray Allvin. We were saddened by the passing of Laura Lee, one of our loyal members. We are very happy to announce the wedding of Clifford Hansen of the First Presbyterian Church, San Jose, and Dorothy Metzner, June 15 at the Lakeside Presbyterian Church, San Francisco. The chapter will hold meetings all summer in the form of barbecues and picnic suppers.—VIOLA M. GUSTAFSON, Recorder.

PASADENA AND SAN GABRIEL VALLEY—The Pasadena and San Gabriel Valley District Chapter and Occidental College presented Virgil Fox in a recital at Thorne Hall on the Occidental campus April 18. The recital, which was announced as a regular Guild meeting, was well attended by members and by the public. A reception for Mr. Fox was held by the chapter and Sigma Alpha Iota and was attended by many from the appreciative and enthusiastic audience. . . . The regular dinner and business meeting of the chapter was held May 12 at the Pasadena Presbyterian Church. Dean David Craighead conducted the annual business meeting, including election of officers and the reading of reports. The officers elected for 1952-1953 are: David Craighead, dean; Ruth Carlmark Lyons, sub-dean; John Paul Clark, secretary; Jim Melander, corresponding secretary; Bob Williams, treasurer; Willard Kising, registrar; Mary Kepler, librarian; Violet Severy and Denton Hendrickson, auditors; Elmo Einung, Raymond Lopez and Robert Lang, members of executive committee. An excellent program was presented in the sanctuary of the church by Ralph Travis, past dean of the chapter, and Olive Mae Beach, soprano; Carl Olsen, tenor, and Harold Reed, baritone, accompanied by Mr. Craighead. Mr. Travis, at the new Aeolian-Skinner console which is being installed by Stanley Williams, presented the following program: "Paignion," Donovan; Arioso, Sowerby, and Introduction, Passacaglia and Fugue, Willan. Miss Beach, Mr. Olsen and Mr. Reed sang "L'Enfant Prodigue," Debussy.—MARY KEPLER, Librarian.

TEXARKANA CHAPTER—Miss Ruth Turner, minister of music of the First Methodist Church, was elected to serve a second term as dean of the Texarkana Chapter at the regular meeting on May 24 at St. Edward's Catholic Church. Other officers elected are: Mrs. J. P. Watlington, sub-dean; Mrs. Milton Nelson, treasurer; Miss Dorothy Elder, registrar; Dr. Fred Harrison, chaplain. Miss Turner expressed appreciation for the cooperation of all members during the past year. Mrs. Henry Stilwell, Jr., was welcomed as a new member. A program was presented by Miss Mary Agnes Graves, organist, and Mrs. Joe Ahern, soloist of St. Edward's Church.—DOROTHY ELDER, Registrar.



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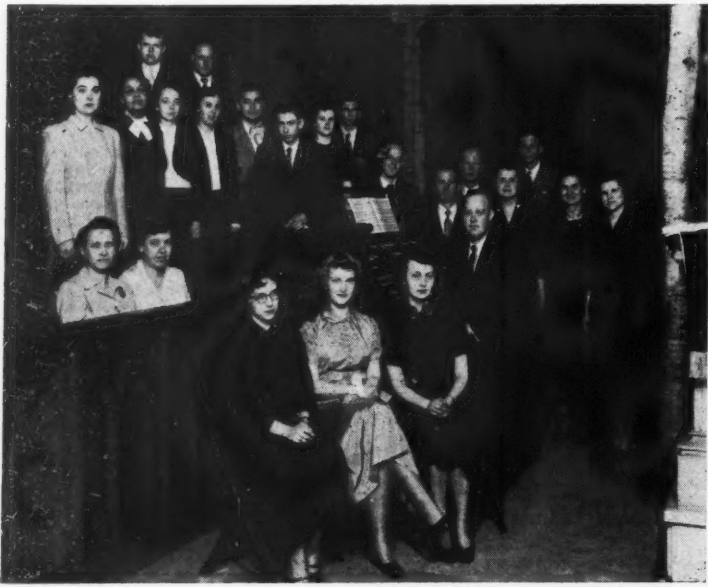
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News of the A.G.O.—Continued

NEW STUDENT GROUP IN MINNEAPOLIS



A STUDENT GROUP was organized recently at the MacPhail College of Music, Minneapolis, Minn., with Marion Hutchinson, F.A.G.O., and Edna Lund, A.A.G.O., as co-sponsors. The group holds meetings regularly at churches in the twin cities as well as at the school, with an informal recital at each meeting. This year it has had a lecture and discussion on organ building, a study of oratorio and anthem accompanying and studies of programs of the artists who play in the twin cities.

In the picture, left to right are: Seated, Mrs. T. A. Bloomquist, Mrs. William Willert, Joan Fuller, secretary-treasurer; Gwen Brodt, Lynette Halvorson and Donald Larson, president. Standing, Dorothy Timm, Ida Mae Green, Ames Anderson, Sadie Johnson, Elmer Karlstad, Anne Zusiak, Harry Habata, Waldo Landquist, Elaine Finck, Terry Doharty, Albert Popma, Otto Froehlich, Russell M. Swenson, Ruth Nelson, Floyd Fraser, Marion Hutchinson and Edna Lund. Marilyn Abbott, Clarence Anderson, Sigrid Enbom, Joan Flage, Bob Johnson, Mrs. Fred Manthey, Sylvia Martensen, Evelyn Pehrson, Martin Rosenbluth, Doris Swanson, Myra Super, Mrs. J. W. Wicklund and E. Michael Ondov are not in the picture.

Events in Elmira, N. Y.

The Elmira, N. Y., Chapter held its annual banquet and election of officers at the Mark Twain Hotel May 6. The following were elected: Dean, Mrs. Ruth B. Chatfield; sub-dean, A. Adolf Peterson; treasurer, Donald B. VanDine; secretary, L. Kenneth Mosher. After the business meeting, guessing games were enjoyed.

On April 27 the chapter sponsored its annual junior choir festival vesper service at the Park Church, with DeWitt K. Botts as festival director and Mrs. Edna S. Lockwood as organist and festival chairman. Three hundred and seventy-five children sang, representing these churches: A.M.E. Zion and Monumental Baptist, Mrs. Elsie Sykes and Mrs. Thelma Hodges directors; Bethany Lutheran, Mrs. Gerda Patterson director; Centenary Methodist, Rex Good director; Epworth Methodist, Mrs. Edgar Hendricks director; First Baptist, Paul K. McKnight director; First Methodist, Mrs. Helen Soper director; Franklin Street Presbyterian, Mrs. Ruth B. Chatfield and Miss Ethel Wack directors; Hedding Methodist, Mrs. Lucy Latshaw director; Holy Trinity Lutheran, Mrs. Myrta Roosa director; Horseheads Methodist, Mrs. Gladys Howe director; Horseheads Presbyterian, Mrs. Carolyn Luce director; Lake Street Presbyterian, Edwin W. Burne director; North Presbyterian, Mrs. Ruth Christian Welch director; Riverside Methodist, Mrs. Correll Green director; Southside Baptist, Mrs. Alice E. Greenleaf and Mrs. Elizabeth Sumners directors; the Park Church, DeWitt K. Botts director; Trinity Episcopal, Miss Florence Brooks director. The combined choirs sang an introit composed by Mr. Botts, "Dona Nobis Pacem," as a round, work.

"The Wise May Bring Their Learning," Forest Green; "Children of the Heavenly Father," Swedish melody, and "Now Thank We All Our God," Bach. Other anthems sung by individual choirs were: "To God, Who Makes All Lovely Things," Curry; "O Saviour Sweet," Bach; "Children's Prayer," Lithuanian, arranged by Trehaner; "The Holy City," Adams; "The Lord's Prayer," Bach-Gounod; "Angels Ever Bright and Fair," Handel; "The Garden of God," Keating; "In Joseph's Lovely Garden," Dickinson; "My Heart Ever Faithful," Bach; "Legend," Tschalkowsky; "O Come to My Heart, Lord Jesus," Ambrose. The organ prelude was "Benedictus," by Alec Rowley, and the postlude "Jubilate Deo," by Alfred Silver.

Besides providing an inspirational service to the community, these festivals have proved to be a decided impetus in the building up of junior choirs in the churches. It may be necessary in future years to have two vesper services, as more choirs wish to sing their own anthems.

L. KENNETH MOSHER, Secretary.

Pastor Speaks in St. Petersburg.

The last luncheon of the current year for the St. Petersburg, Fla., Chapter was held at the Detroit Hotel May 6. Dr. Earl B. Edington, pastor of the First Baptist Church, was the guest speaker.

"Every true musician," Dr. Edington said, "must have in his heart a great love for the Master of us all and a deep thankfulness for the beauty with which He has so generously surrounded us, before he can give to others through his instrument the real message of good music."

Eileen Dees, coloratura soprano, delighted the group with her rendition of "The Lord of the Wilderness," by Horman. She was accompanied by Charlotte Pratt Weeks.

Preceding the luncheon a business meeting was held, with Mrs. Donald E. Putnam, the dean, presiding. May 13 officers for the coming year were elected at the home of Mrs. H. A. Farrand in Pass-a-Grille Beach, after which a covered dish supper and informal social hour were enjoyed.

New officers of the St. Petersburg Chapter are: Dean, Mrs. Earl N. Henderson; sub-dean, Mrs. Charlene Brice Alexander; secretary, Mrs. Ann Ault; treasurer, Mrs. Myrtle Duffy; registrar, Mrs. Marguerite Foster; librarian, Mrs. Robert Adcock; auditors, William W. Whiddit and Fred Martin; chaplain, the Rev. David S. McNelly.

ANN AULT, Corresponding Secretary.

JACKSONVILLE, FLA.—Claude Murphree, F.A.G.O., new dean of the Jacksonville, Fla., Chapter, will be its official representative at the national convention in San Francisco. Elected to serve with Mr. Murphree are Mrs. Lawton Green, sub-dean; Mrs. Le Renie Anderson, secretary; Robert L. Hutchinson, Jr., treasurer; Mrs. Hutchinson, corresponding secretary. At its meeting in May the chapter decided to give a scholarship to an organ student entering Florida State University, Tallahassee, next fall. Several chapter members presented the evening's program by playing their original compositions, written for piano, organ and choir. Composers were Mrs. Louisa Entenza, Mrs. Agnes Green Bishop, Mrs. Roslyn M. Langdale and Claude Murphree. Miss Jacqueline Wainwright was pianist for Mrs. Bishop's work. The chapter closed its year's activities with a picnic at the home of Mrs. Raymond Austin June 21. Features of the year have included three recitals: By Ramona C. Beard, Tallahassee, assisted by a brass ensemble from Florida State University; by Hugh Giles of New York and by Louisa Entenza and Gertrude Wesch, members of the Jacksonville Chapter.—LORENA DINNING, Publicity Chairman.

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FORT MYERS, FLA.—In April the organists of Fort Myers, Fla., with the aid and encouragement of Mrs. Ann Ault, dean of the St. Petersburg Chapter, and Claude Murphree, F.A.G.O., of Gainesville, formed a branch of the St. Petersburg Chapter. In the fall they hope to become a little larger in number and have their own chapter. At the first meeting Mr. Murphree held a morning master class. A luncheon followed this and Mr. Murphree told of the history of the A.G.O. In the afternoon he met with each member to talk over individual problems. At the May meeting a code of ethics was adopted and the program for the season was outlined. Topics of interest to be discussed are wedding, Thanksgiving and Christmas music and general service music. Officers elected are: Regent, Mrs. Newell D. White; vice-regent, Mrs. Robert Gordon; secretary-treasurer, Mrs. Thomas Derington.

PALM BEACH FLA.—At the recent meeting of the Palm Beach County Chapter the following officers were elected: Dean, Grace Leeds Darnell; sub-dean, Frederic Freund; recording secretary, Mrs. Louis Dring; corresponding secretary, Mrs. George Cardwell; treasurer, George E. Remington; librarian, Mrs. Vera Rowley; auditor, Emily Lawton; chaplain, the Rev. J. B. Calhoun. At the last meeting a Chinese dinner was served in the gorgeous Chinese garden on the estate of Coleman Cooper, director of the famous Apollo Boy Choir. The dinner was followed by an interesting program by Miss Russell, soprano, in the lovely pavilion connected with the estate. The program for next season promises many novelties.—G. L. D.

DAYTONA BEACH CHAPTER—The final meeting of the season was a supper May 27 at the river-front home of the Glen Fullers. A majority of the members were present, with their families. Election of officers took place with the following results: Mrs. J. J. Kelly, dean; Mrs. Lillian Hunter, sub-dean; Mrs. William B. Young, secretary; Mrs. Effie Kelsey, librarian-historian; Mrs. Maude Norris, registrar. The names of the charter members of the newly-formed student group of Stetson University were presented. The dean of this chapter will direct the group and their teacher, Mrs. Ruth Richardson Carr, will sponsor it. After a short business meeting, records of Louis Ossinsky, Jr. (guest of the evening), whose compositions have attracted much attention to this young virtuoso of Daytona Beach, were played.—E. CLARK WEEKS, Secretary.

CENTRAL FLORIDA—The annual meeting of the Central Florida Chapter was held May 13 at Forest Lake Academy. The business meeting was presided over by David W. Cramp, the dean. The following officers were selected to serve for the coming year: George W. Walper, dean; David W. Cramp, sub-dean; Jesse Bookhardt, secretary and treasurer; Miss Beatrice Fornwald, registrar. Installation ceremonies will be held in September. The chapter was entertained by the choir of Forest Lake Academy under the direction of Francis R. Cossetine, with George W. Walper at the organ.—DAVID W. CRAMP, Dean.

CHARLESTON, S. C.—The June meeting of the Charleston Chapter was held in the Westminster Presbyterian Church June 2. Approximately seventy-five attended and heard a musical program by the choir under the direction of the organist, Mrs. William A. Rowe, assisted by Herman Schwacke. After the musical program there was a discussion of junior choir work by Miss Belvin Seas of St. John's Lutheran Church, Miss Joyce Eurey of Trinity Methodist and Miss Betty Wentz of St. Matthew's Church. Several anthems were demonstrated and passed among the members for trial and inspection. A business meeting was conducted by the acting dean, Mrs. Jervey D. Royall. The Rev. T. W. Horton of the Mount Pleasant Presbyterian Church installed the new officers. Refreshments were served on the roof of the church by members of the choir and other church members. A delightful surprise was a cake in the shape of an organ with the keyboard and a doll as organist.

The May meeting of the Charleston Chapter was held in the First (Scots) Presbyterian Church May 5. Approximately seventy-five persons heard a musical program by Miss Marie Taylor, organist; Mrs. I. Grier Linton, soprano; Mrs. Kathleen O. Rahman, contralto, and Williams Thompson, tenor. At the business session officers were elected for the coming year. They are Mrs. D. N. Horning, dean; Mrs. Jervey D. Royall, sub-dean; Miss Mallie McCranie, secretary-treasurer. Elected to the executive committee were Miss Sarah Moore, Mrs. H. Tracy Sturcken and Miss Marie Taylor. The business meeting was followed by a discussion of preludes and postludes selected by Mrs. Carl W. Pollock, Mrs. Paul Davis and Mrs.

Jervey Royall. Refreshments were served by members of the church and the choir.—ELIZABETH MCGRANT, Reporter.

LYNCHBURG, VA.—The Lynchburg Chapter closed its 1951-52 season with a dinner at the First Presbyterian Church April 21. Guests included wives and husbands of members and ministers. Following the dinner a short business meeting was held at which the nominating committee presented the following slate of officers: Dean, Mrs. Samuel H. Williams, Jr.; sub-dean, Mrs. T. J. Ingram, Jr.; secretary, Miss Eunice Leebrock; treasurer, Mrs. Mavis White; registrar, Miss Frances Peters; program chairman, Theodore Herzog. After the business meeting a panel discussion on the subject "Children's Choirs in the Worship Service" was held. The forum proved stimulating as interesting views on the subject were presented by the Rev. Conrad Blackwell, pastor of Centenary Methodist Church; Mrs. T. J. Ingram, Jr., minister of music at Memorial Methodist Church; Miss Phyllis Osborn, director of religious education at St. John's Episcopal Church, and Mrs. G. Gilmer Craddock, Jr., representing the laity.—JANE T. ALLISON, Registrar.

PORTSMOUTH, VA.—The June meeting of the Portsmouth Chapter was held at the Elm Avenue Methodist Church. The Rev. Ernest Emurian, chaplain and pastor of the host church, spoke on "Pulpit and Choir Co-operation." The musical part of the program consisted of organ and piano duets played by Mrs. Audrey Shepherd, the church's organist; Gale Shepherd, pianist, and Dick Barnes, pianist. The chapter voted to send the dean, Herbert G. Stewart, as a delegate to the national convention in San Francisco.—CHARLES COOKE, Registrar.

LEXINGTON, KY.—Tuesday evening, May 13, the Lexington Chapter held its annual spring dinner meeting at the Campbell House, Lexington, Ky. Mrs. Ruth Fife, the dean, presided over a business meeting and election of officers was held. The following members were elected to serve for 1952-1953: Mrs. Aimo Kiviniemi, dean; Miss Ruth Stallings, sub-dean; Miss Charley Shearer, recording secretary; Mrs. Lurline Duncan, corresponding secretary; Mrs. Jo Rena Stalard, treasurer; Miss Margaret Thompson, auditor. Mrs. PAUL WESTCOTT, Secretary.

BIRMINGHAM, ALA., CHAPTER—The chapter has been active in many fields this spring. Many are planning to attend a church music conference at Howard College in June. Six are planning the trip to San Francisco for the Guild convention. Mrs. Minnie McNeill Carr gave a program for the Birmingham Music Teachers' Association in April at the Independent Presbyterian Church and a lecture on the organ for La Verite Club in May. Mrs. Verna Kroh was presented in a recital by the Civic Harmony Club at the Y.W.C.A. Chapel and played a program dedicating the Baldwin electronic for the Boyles Methodist Church. Gordon and Grady Wilson, twin organists who received their degrees this spring from the Birmingham Conservatory of Music, were presented in a recital by the Knox Music Club of Anniston, Ala., and by Alabama College at Montevallo on its four-manual Skinner. The last meeting of the year will be a garden party planned by Sam Owens, the sub-dean, at the beautiful suburban home of Mr. and Mrs. William Steele.—WILLIAM KNOX.

TOLEDO, OHIO—The June meeting of the Toledo Chapter was probably the most exciting and well attended of the year. It consisted of a conference conducted by the Church Music Foundation, Paul Swann, director, and was held at St. Paul's Lutheran Church. The two-hour morning session was spent studying improvisation and modulation, both at the piano and organ. A luncheon at the Willard Hotel offered an opportunity to exchange ideas on the morning session. In the afternoon all phases of the choir rehearsals were covered. This included procedure, exercises, repertoire, and the special problems that arise in every church choir. The group once again moved to the choir loft to hear Mr. Swann explain and demonstrate on the organ the complete church service. The evening lecture on "Fourteen Ways to Maintain Choir Interest" was packed with information and was wittily presented.—GRACE ERLER.

BUFFALO CHAPTER—The annual meeting of the Buffalo Chapter was held in Trinity Episcopal Church May 13. A dinner preceded the meeting. Annual reports gave a resume of a very successful season. Officers elected were: Dean, Wallace A. VanLier, M.Mus.Ed.; sub-dean, Roy W. Clare, B.Mus.; secretary, Edna L. Springborn; treasurer, Gilbert W. Corbin; registrar, Allen Giles, Jr., Mus.B., M.A.; librarian, Mrs. Evelyn Backstrom, B.Mus.; auditors, Frank W. Webster, B.S., M.A., and Raymond Glover; chaplain, Dr. Olin B. Tracy. Following the meeting the winners in the local organ student contest played their numbers for the chapter and friends. The contest was held May 5 in Trinity Episcopal Church with Mr. and Mrs. Harold Gleason and Charles H. Finney as judges. Winner in the young artist division was Carl Staplin. Miss Lois Wetzel was winner in the student division.—EMMA L. SPRINGBORN, Secretary.

OLD JOHNSON ORGAN IN IOWA NOTED TEACHERS WILL BE



THIS JOHNSON ORGAN OF 1869 has served the First Congregational Church of Dubuque, Iowa, without alteration since its installation. The instrument is to be rebuilt and enlarged this summer by the Reuter Organ Company, as announced in the February, 1952, issue of THE DIAPASON. The old organ was opus 277 of the famous Westfield, Mass., builder. The following stops were to be found on the great: Open diapason, 8 ft.; gamba, 8 ft.; stopped diapason bass, 8 ft.; clarabella, 8 ft.; melodia, 8 ft.; dulciana, 8 ft.; octave, 4 ft.; flauto traverso, 4 ft.; fifteenth, 2 ft.; trumpet, 8 ft., and clarinet, 8 ft. The swell included a bourdon, 16 ft.; open diapason, 8 ft.; stopped diapason, 8 ft.; voix celeste, 8 ft.; dulciana, 8 ft.; violina, 4 ft.; oboe, 8 ft. The three pedal stops were: Open diapason, 16 ft.; bourdon, 16 ft., and violoncello, 8 ft.

DR. DALE K. MATHENY, FORMER GUILD CHAPTER DEAN, DIES

Dr. Dale K. Matheny, a former dean of the Kanawha Chapter of the A.G.O. and a charter member of that chapter, died in Charleston, W. Va., May 6. Dr. Matheny, an optometrist by profession, had been active for many years in musical circles of the city and was organist of the First Church of Christ, Scientist, for nineteen years and of the Virginia Street Temple for three years. At the time of his death he was a member of the executive committee of the Guild chapter. Dr. Matheny was born in East Liverpool, Ohio, in 1893. He was educated in public schools in that city and was graduated from the Chicago School of Optometry. He was a veteran of world war 1. Dr. Matheny is survived by the widow, a daughter and a grandson.

CAROLYN L. HAWKINS TAKES POST IN SPRINGFIELD, MASS.

Carolyn L. Hawkins, a graduate of the Guilman Organ School, has been appointed organist of the Hope Congregational Church, Springfield, Mass., where she will preside over the new three-manual Casavant organ, described in the May issue of THE DIAPASON. Two recital series, one with string ensemble, will be given by Miss Hawkins, and the musical program of the church will include oratorios and special programs by the youth choirs. Previous to her study at the Guilman School Miss Hawkins attended Mary Washington College of the University of Virginia and Peabody Conservatory of Music.

PHOENIX STUDENT GROUP IS HEARD IN TWO RECITALS

The Phoenix College Student Group of the A.G.O., Phoenix, Ariz., gave recitals April 27 at Trinity Episcopal Cathedral and March 30 at the First Church of Christ, Scientist. The sponsor of the group is Dr. Thyra Pliske. Those taking part in the cathedral recital were Gene Harris, Frances Crites, Berneil Maxey, Helen Marty and Larry Resendez. They played numbers by Franck, Bach, Jongen and Widor. The students who participated March 30 were Helene Bouman, Katharine Capps, Helen Marty, Jo Hared, Willie Belle Wyatt, Chuck Abbott, Larry Resendez and Gene Harris. Composers represented were Marcello, Bach, Handel, Karg-Elert, Mulet and Vierne.

AT MONTEAGLE CONFERENCE

An outstanding faculty has been engaged for the second Sewanee summer conference on church music, to be held July 15 to 24 at Du Bose Conference Center, Monteagle, Tenn. Included will be the Rev. Massey H. Shepherd, Jr., Ph.D., professor of church history, Episcopal Theological School, Cambridge, Mass., and president of the American Society of Church History; Ray Francis Brown, A.A.G.O., instructor in church music and organist at the General Theological Seminary, New York; William C. Teague, organist and choirmaster of St. Mark's Episcopal Church, Shreveport, La.; Robert L. Van Doren, M.Mus., F.T.C.L., organist and choirmaster, Trinity Episcopal Church, Columbia, S. C., and professor of organ, University of South Carolina; Frank Slater, choirmaster, St. Andrew's Episcopal Church, Jackson, Miss. The Rt. Rev. Frank A. McElwain, D.D., S.T.-D., will serve as chaplain. Adolph Steuterman, F.A.G.O., Calvary Episcopal Church, Chattanooga, is registrar and bursar and M. B. McGrew, Church of the Good Shepherd, Memphis, is secretary.

All subjects pertinent to church music will be included in the daily morning sessions. Afternoons will be free for recreation and the evenings will be devoted to the singing of choral music. The conference will close with a festal choral evensong at All Saints' Chapel, Sewanee.

This conference is sponsored by the Sewanee (Fourth) Province of the Episcopal Church, with the Rt. Rev. Theodore N. Barth, D.D., bishop coadjutor of Tennessee, in charge. It is a non-profit organization and all organists, choirmasters and choristers are invited. A nominal fee for room and board is the only charge.

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"It was a pleasure to play."

So says guest organist Charles F. Boehm after The Dedictory Recital on this new Wicks Organ:

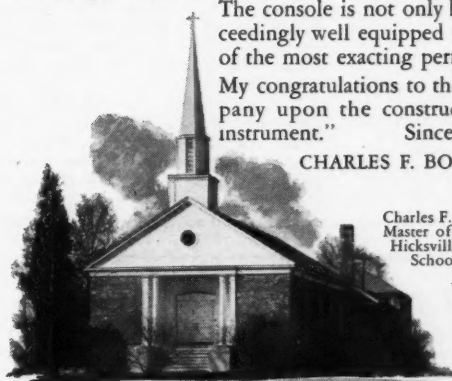
"It was a pleasure to play the Dedictory Recital on the new three manual Wicks Organ recently installed in the Methodist Church, Westbury, Long Island, New York.

I found this instrument suited to all the demands of both church and recital work. The clarity of the ensemble at all levels makes this instrument most satisfactory for service playing. This specification with its lovely solo stops, beautiful strings, well balanced mixtures and mutations, and reed and diapason choruses, furnish a magnificent and thrilling cohesion of sound in the ensemble, which is bright, clear, and yet powerful.

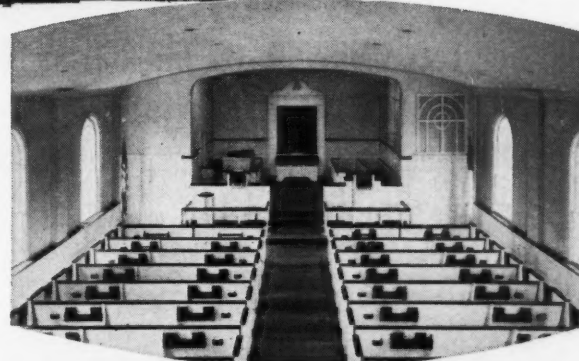
The console is not only beautiful, but also exceedingly well equipped to meet the demands of the most exacting performer.

My congratulations to the Wicks Organ Company upon the construction of this superb instrument."

Sincerely, CHARLES F. BOEHM, Guest Recitalist



Charles F. Boehm, Organist and Choir Master of Trinity Lutheran Church, Hicksville, L. I. studied at the Julliard School of Music, Union Seminary, Westminster College Choir, Wagner College, and Pius X School of Liturgical Music, Manhattanville College, New York City.



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ENLARGED CASAVANT OPENED IN CLEVELAND

CHURCH MARKS 125TH YEAR

Recital by Virgil Fox on Organ of
Seventy-one Registers at First
Methodist—Program by
Thelma M. Goldsword.

The newly restored and enlarged Casavant organ of seventy-one registers at the First Methodist Church, Cleveland, Ohio, was opened May 18 with a recital by Virgil Fox. That week marked the 125th anniversary of the church. A week of services celebrating the founding of the church came to an end May 23 with a program by the choir, Mrs. Thelma M. Goldsword, the church's organist, and Martha Dalton, harpist.

The First Methodist Church has had a long and distinguished history of good church music, which has not been curtailed by reason of the population shift which has made it a "downtown church." Its series of artist organ recitals, which are open to the public without admission charge, is now entering its tenth season. The series began when the original organ was rebuilt by Casavant Freres and reopened in 1943 by Dr. Charles Peaker of Toronto. Since that time many well-known artists have been heard at its console.

In the following stoplist an asterisk indicates entirely new work by Casavant and the double asterisk indicates ranks that have been changed, revised or partly altered:

GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.
*Diapason, 8 ft., 61 pipes.
*Principal, 8 ft., 61 pipes.
*Hohlflöte, 8 ft., 61 pipes.
*Gemshorn, 8 ft., 61 pipes.
*Octave, 4 ft., 61 pipes.
Flute Couverte, 4 ft., 61 pipes.
**Octave Quinte, 2½ ft., 61 pipes.
*Super Octave, 2 ft., 61 pipes.
*Fourniture, 4 ranks, 244 pipes.
*Cymbal, 3 ranks, 183 pipes.
**Tromba, 8 ft., 61 pipes.
Chimes (Antiphonal).

SWELL ORGAN.

Contra Viola, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 66 pipes.
Aeoline, 8 ft., 73 pipes.
*Principal, 4 ft., 73 pipes.
Waldflöte, 4 ft., 73 pipes.
*Fifteenth, 2 ft., 61 pipes.
**Plein Jeu, 4 ranks, 244 pipes.
**Oboe, 8 ft., 73 pipes.
**Double Trumpet, 16 ft., 73 pipes.
**Trumpet, 8 ft., 73 pipes.
**Clarion, 4 ft., 73 pipes.
Chimes (Antiphonal).

Harp (Choir).
Tremulant.

CHOIR ORGAN.

Bourdon, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
**Nazard, 2½ ft., 61 pipes.
**Piccolo, 2 ft., 61 pipes.
**Tierce, 1½ ft., 61 pipes.
**Larigot, 1½ ft., 61 pipes.
**Clarinet, 8 ft., 73 pipes.
Tremulant.
Harp.
Chimes (Antiphonal).

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
*Viola, 8 ft., 73 pipes.
*Viola Celeste, 8 ft., 66 pipes.
Principal, 4 ft., 73 pipes.
**French Horn, 8 ft., 73 pipes.
**Orchestral Oboe, 8 ft., 73 pipes.
*Tuba, 8 ft., 73 pipes.
Tremulant.

ANTIPHONAL ORGAN.

*Geigen Principal, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 66 pipes.
Violina, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes.
Bourdon (Pedal), 16 ft., 32 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 12 pipes.
Diapason, 16 ft., 32 pipes.
Diapason, 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Viola, 16 ft., 32 notes.
Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 12 pipes.
Choralbass, 4 ft., 12 pipes.
**Mixture, 3 ranks, 96 pipes.
*Bombarde, 16 ft., 32 pipes.
Trumpet, 16 ft., 32 notes.
**Tromba, 8 ft., 12 pipes.
**Clarion, 4 ft., 12 pipes.
Chimes (Antiphonal).

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The Chester A. Raymond organ firm of Princeton, N. J., which specializes in rebuilding organs, has completed a four-manual for Plymouth Congregational Church, Fort Wayne, Ind., and three-manual installations in the First Presbyterian Church of Middletown, N. Y., and the Memorial Chapel of the United States Coast Guard Academy, New London, Conn.

Current contracts for the rebuilding of three-manual organs include Washington State College, Pullman, Wash.; St. Mark's-in-the-Bouwerie, New York City, and the Church of the Holy Trinity, New York City.

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**GREAT NEW ORGAN FINISHED
IN MOTHER CHURCH OF C. S.**

[Continued from page 2.]

roughly usable stop adding gravity without thickness. The two rehabilitated open flutes are typical of the best examples of their species. The scharf is the crowning glory not only of the great but of the whole organ. The cornet is really a complete secondary principal chorus about the same scale as the principals but with one-fourth mouths.

The enclosure for the swell is centrally located in the organ loft. It occupies a floor space approximately twenty feet by six feet eight inches and rises against the rear wall to a height of about twenty-two feet. Actually the *hautwerk* windchests form the top of the swell-box. The full swell is about equal in strength to the great, though of course there is a sharp contrast in color. The *sesquialtera* is voiced equal to the diapason in strength, as are the *plein jeu* and cymbale. The three-rank furniture is a small, moderately voiced mixture. The chorus reeds are of the French type, which have become virtually a Harrison trademark, although several alterations in scaling have been made to adapt them to the acoustics of the auditorium.

The choir is all on one level and stands immediately to the right of the swell. It is a gentle division whose chief purpose is to assist the softer work in the swell in accompanying the soloist. The Mother Church uses only a soloist. As it was necessary to "double deck" the swell, it is fairly certain that with changes in temperature the pitch in the upper and lower swell might not always be together. To reduce the significance of this fact all the chorus work in the swell, both flues and reeds, was placed on the upper level, while all of the softer work was grouped on the lower level. This means that the accompanimental stops of the swell will always be in tune with the choir and that the stops that make up the swell choruses will always be in tune with each other.

Returning to the choir, the *sesquialtera* consists of two large-scale soft open flutes. The carillon is composed of a large-scale *rohrflöte* and two *nachthorns*. The 16-ft. bassoon is half-length. The tuba is the genuine article and is enclosed.

The positiv stands on two levels directly in front of the swell. The specially-constructed lower windchest projects in front of the small center limestone arch approximately two feet and a beautifully carved mahogany case has been provided which covers the front of the chest. This casework is not merely decorative, as it provides a home for the lower pipes of the 8-ft. *viola da gamba* and 4-ft. *prinzipal*, these being of polished tin. So carefully were these details worked out that many of the smaller front pipes which appear to be standing on the mahogany case are actually standing on the main windchest. The whole division is voiced lightly. The mouths are cut very low and nicking is kept to a minimum. The *gedeckt* is the only new manual wood stop made for the organ. The cornet is wide scale and lightly winded. It is placed together with the three reeds on the upper chest. This upper chest protrudes beyond the small limestone arch only a few inches and the first rank of the cornet, which is of polished tin, is visible in the background above the main positiv case. The three reeds have been developed especially for this organ and are refined examples of their European counterparts.

The *bombarde* organ is placed on the same level as the great and the *hautwerk* and this completes an array of unenclosed pipework across the top of the structure of the organ. The main portion of this division stands in the right end of the loft over the choir, but the two-rank principal is part of the facade. It has been arranged to frame the wheel window as it stands on the cornice of the limestone arch with the first rank, of polished tin, in front. The cornet is identical with the one in the positiv except that it is stronger in every way. The two mixtures and the harmonics are voiced to complement the reeds, although together with the principal they are very useful in accompanying the enormous congregation. This is the reason that the *bombarde* was placed at the opposite end of the chamber from the great. The reeds are harmonic, with French shallots, and are voiced normally for the wind pressure.

The solo is in a newly-constructed chamber which replaced the one formerly occupied by the old echo organ. Several of the echo stops were retained. The

MRS. RUTH BARRETT PHELPS AT GREAT ORGAN IN BOSTON



old great principal chorus was revoiced and placed in this division with the two old solo flutes. The celestes, however, are all new. The *dolcans* are ten semitones larger at the top than at the mouth. The division is actually an amazingly useful *echo-solo-string-antiphonal* organ.

The pedal organ was planned with the idea of making the use of pedal couplers unnecessary. Certain of the softest manual stops were selected for borrowing to the pedal. This gives a considerable choice of soft pedal tone, ranging from 32-ft. to 4-ft. without the customary disadvantages brought about by the use of manual to pedal couplers and, as these stops are seldom used in manual combinations until the tonal level has passed beyond the point where they would be of any use in the pedal, there is no real loss of independence. The twenty-nine independent pedal stops are voiced to develop the individual character of the pedal, so that by contrast in color as well as in pitch the pedal line is always clearly distinguishable from what is being played on the manuals. All of the pipes of the violon and *grossquinte* and twelve pipes of the 16-ft. principal are in the facade. The pipes of all stops 8-ft. and smaller are placed on five chests which partly form the top of the choir box and this close grouping of the pedal upper work has made a considerable contribution toward the development of the individuality of the pedal. None of the pedal reeds are overly assertive, but when properly drawn fit neatly into the pedal ensemble.

The design of the imposing new facade is the result of many weeks of close collaboration between the organ architect and William G. Perry of the Boston architectural firm of Perry, Shaw & Hepburn, Kehoe and Dean, which was the architectural consultant for an extensive program of renovation in which the Mother Church has been engaged. Certain limestone and plaster features which were part of the old front were retained and incorporated into the new design. Most of the old front pipes also were retained and were redecorated. About 300 new pipes were added to the display and there are now 377 polished tin and gold-leafed pipes visible across the front of the organ. The majority of these are speaking pipes.

JOHN LEO LEWIS' "Te Deum Laudamus," recently published by the Oliver Ditson Company, received a first performance and recording May 28 by the Elmhurst College choir at Elmhurst, Ill. T. Howard Krueger conducted and Miss Ethel Wobis accompanied at the organ.

**RARE WORKS ARE PRESENTED
BY PALESTRINA SOCIETY**

The Palestrina Society of Connecticut College, under the direction of Paul F. Laubenstein, gave the second presentation of its eleventh season May 25 at Harkness Chapel, New London. The principal offering was the six-part masterpiece of Palestrina, the "Missa Papae Marcelli," sung in its entirety. Presented for the first time was a five-voice motet by an anonymous sixteenth century French composer. The motet is based on the traditional Gregorian chant of the "Pater Noster" in the form of a canon "ad hypodiatem" between alto and first bass, surrounded by the other three voices moving in gracefully flowing counterpoint, highly modal in character. Sarah Leight Laubenstein at the organ played the "Organum Triplex" on a Gregorian Alleluia (Seventh Mode) by Perotin le Grand; the "Toccata Cromatica per l'Elevazione" and "Canzona post il Communio," with its accompanying *alio modo*, by Frescobaldi, and two movements from the Desroquettes-Potiron "Kyriale."

FREDERICK L. SWANN directed the chancel choir of the First Baptist Church, Evanston, Ill., in a spring choral festival May 25. The two major works performed were Robin Milford's "Four Heavenly Songs" and Parry's "Blest Pair of Sirens."

**FRAZEE ORGAN INSTALLED
IN CHURCH IN WOODSIDE, N. Y.**

The Frazee Organ Company of South Natick, Mass., has completed installation of a new three-manual instrument in the Church of St. Teresa of the Child Jesus, Woodside, N. Y. The console is of the drawknob type. This new million-dollar church is to be dedicated in October with a special musical program featuring artists from the Metropolitan Opera Company. The following is the specification drawn up by Gerald F. Frazee, sales manager of the Frazee Company:

GREAT ORGAN.

Diapason, 16 ft., 49 notes.
Open Diapason, 8 ft., 61 pipes.
Hohlföte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Chimes, 21 notes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 49 notes.
Geigen Diapason, 8 ft., 68 pipes.
Gedeckt, 8 ft., 85 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 61 notes.
Nazard, 2 2/3 ft., 61 notes.
Oboe, 8 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 68 pipes.
Gemshorn, 8 ft., 85 pipes.
Flute Ouverte, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 notes.
Gemshorn, 2 2/3 ft., 61 notes.
Gemshorn, 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 44 pipes.
Sub Bass, 16 ft., 44 pipes.
Bourdon, 16 ft., 12 pipes.
Octave, 8 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.

**U. OF C. SERIES BY MARRIOTT
TO INCLUDE UNUSUAL WORKS**

A series of three organ recitals at Rockefeller Memorial Chapel, University of Chicago, will be played this month by Frederick L. Marriott, university organist and carillonneur. The first program, July 8, will be of particular interest in that Mr. Marriott will play several works that have seldom been heard in public performances. Among these is a piece based on "Veni, Creator Spiritus" by John Dunstable, the earliest of English composers for the organ (1370-1453), whose works were virtually unknown until modern times. Purcell's Voluntary for double organ will be performed in authentic fashion by utilizing the gallery organ and the chancel organ. Another novelty will be a Dialogue for the vox humana written in the seventeenth century by Francois Couperin.

A recital devoted to the works of Handel and Bach has been planned for July 15. Handel's Second and Fifth Concertos will open the program and these Bach numbers will be heard: Prelude and Fugue in F minor, Andante and Vivace from Trio-Sonata 3, Chorale Prelude, "Lord Jesus Christ, Be Present Now," and Fantasie and Fugue in G minor.

The third program, July 22, is to be made up entirely of contemporary music. Composers represented will be Langlais, Willan, Messiaen, Sowerby, Hindemith, Vaughan Williams, Marriott, Peeters and Dupré. All programs will begin at 8:15 p.m.

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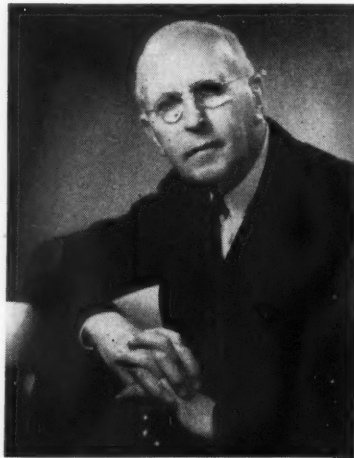
Alfred Brinkler, F.A.G.O., Mus.D., retired in June after forty-seven years as organist of the Cathedral Church of St. Luke in Portland, Maine, and eighteen years as municipal organist. His last Sunday at the cathedral was June 15 and his resignation as director of music for the famous Kotschmar Memorial Organ in the city hall became effective June 1. The cathedral congregation held a reception in honor of Dr. Brinkler May 2 and presented to him a silver platter and a check of generous size. The Portland Chapter of the A.G.O., which Mr. Brinkler organized forty years ago, held a service in the cathedral May 18 in recognition of his contributions.

At the 147th commencement of Bowdoin College June 7 Mr. Brinkler received the honorary degree of doctor of music. Among the distinguished persons receiving honorary degrees along with him were Major General Frederick A. Irving, superintendent of West Point; Senator Margaret Chase Smith and Julius S. Bixler, president of Colby College. The citation made by President Kenneth C. M. Sills in granting the degree to Dr. Brinkler reads as follows: "Alfred Brinkler of Portland, organist and choir-master, fellow of the American Guild of Organists, associate of the Royal College of Organists, gladly serving the college in time of need as lecturer in music, founder of the interfraternity singing contest and donor of the original Wass Cup, a musician who has done much for music in the State of Maine by setting the highest standards of taste and performance both for himself and for his pupils, *honoris causa* doctor of music."

At the Guild service May 18 the choir included all the Episcopal choirs in Greater Portland and numbered seventy-five voices. Other organists participating were George W. Whitney, Dr. Malcolm W. Cass and John E. Fay, A.A.G.O. Anthems sung included Whitehead's "Holy Faith, Truth Divine," which was dedicated to Dr. Brinkler and the cathedral choir.

Dr. Brinkler was born in Ramsgate, England, May 2, 1880. He was educated in private schools and studied piano and organ with some of the most able teachers in England. Dr. Brinkler became an associate of the Royal College of Organists in 1899, three years before he went to Dallas, Tex., to supervise music at St. Matthew's Cathedral. In 1905 he was

DR. ALFRED BRINKLER



one of two successful candidates to pass the examination for fellowship in the A.G.O. In that same year he went to Portland. He was a charter member of the New England Guild Chapter and since organizing the Portland Chapter he has remained active in its leadership. He is now chairman of the Northeastern region.

Dr. Brinkler was placed in charge of Portland's Kotschmar Memorial Organ in 1930 and was appointed municipal organist four years later. He has remained in charge of the organ's maintenance all the years that he has played it and once spent three months raising the pitch of the instrument a quarter-tone.

As a choirmaster Dr. Brinkler has directed the oldest cathedral boy choir in the country, founded in 1864. He founded the Polyphonic Society, which presented its thirtieth annual concert in April. In the 1920s he organized the Portland Music Teachers' Association, a mutual protective organization. Dr. Brinkler still maintains an interest in photography, although not as actively as several years ago, when he became a member of the Portland Camera Club and was a contributing member of the Pittsburgh Salon of Photography.

After his last service, June 15, Dr. and Mrs. Brinkler left for a motor trip to California to attend the Guild convention.

INTRODUCED LAST SUMMER by the University of Wisconsin, a workshop in composing and arranging will be repeated this summer. The workshop is scheduled for July 29-31 under the leadership of Cecil Burleigh, Robert Crane and Hilmar Luckhardt, music faculty members and composers of note. The program will be open without fee to all persons interested in composing or arranging music or to those with compositions they wish to present for criticism.

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When I View the Mother (Xmas-Epiphany)	G. Smith18
Benediction (God be with us)	
(Prayer for Safety)	J. Brewer18
Christmas Bells (S.S.A.) (Xmas)	A. Cantor18
Lord now Letest Thou	
(End of Communion-Service)	J. White18
Consecration ("Parafal")	
Communion-Motet	R. Wagner20
Evening Prayer (Ave Maria) (T.T.B.B.)	
(Choral-Concert)	F. Abt20
If We Believe Jesus Rose Again	
(General, Post-Easter)	J. Goss18
Lord Most Holy (Ave Maria)	
(S.T.B. Boy-Choir, no Alto)	C. Franck18

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UNIVERSITY OF KENTUCKY OPENS ITS HOLTkamp ORGAN

The University of Kentucky, Lexington, dedicated the new Holtkamp Memorial Hall organ with appropriate ceremonies May 6. Arthur Poister of Syracuse University played the dedicatory recital following brief statements by Dr. H. L. Donovan, president of the university, and Dean M. M. White. The organ, a memorial gift to the university by Margaret Haggin, was described in the June, 1951, DIAPASON, and is a significant addition to the rapidly expanding organ department, headed by Arnold Blackburn.

The music department of the university presented the following students of Mr. Blackburn on the new organ May 13: Mary Elizabeth May, Priscilla Hepburn, Hammond Porter, Barbara Hughes, Shirley Hewitt and Sylvia Frank. As candidate for the bachelor of music degree, Hammond Porter of Georgetown, Ky., was presented in a recital March 18 on the Holtkamp organ at Christ Episcopal Church. Miss Barbara Hughes of Mount Vernon, Wash., a candidate for the master of music degree, gave her graduation recital also at Christ Church. Homer Frank of Grand Island, Neb., a candidate for the master of music degree, played on the new Memorial Hall organ on the evening of May 20.

PRIZE CANTATA FEATURED

AT ASCENSION DAY SERVICE

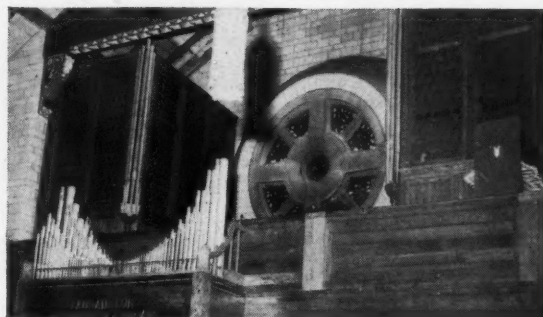
The annual Ascension Day festival service at the Church of the Ascension, New York City, which was held May 22, featured a performance of Louie White's cantata "This Son So Young." This work, which won the 1952 Church of the Ascension award, is scored for tenor solo with harp and organ. It was performed by Russell Oberlin, tenor; Laura Newell, harpist, and Vernon de Tar, organist. Also on the program were the following: "Te Deum Laudamus," Roger Hannahs (winner of the 1951 festival competition); "Song of Destiny," Brahms, and Mass in G, Poulenc. After the service the congregation went into the parish-house for the presentation of the award. Mr. White's cantata is to be published by H. W. Gray.

CHOIR SCHOOL GRADUATION AT MAPLEWOOD, N. J., CHURCH

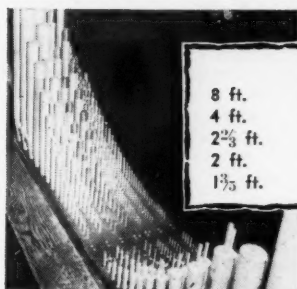
The fourth annual commencement of the choir school of the Prospect Presbyterian Church, Maplewood, N. J., was held Sunday, May 25, at the morning worship hour. Certificates of promotion were presented to thirty-three choristers and honor key society certificates and gold choir keys to the ten graduating seniors by Dr. Arthur Nelson Butz, the minister; L. Vivian Hancock, director of Christian education, and Walter N. Hewitt, A.A.G.O., Ch.M., L.T.C.L., minister of music and director of the school. Lois Hummel, a senior who was chosen honor student for the class of 1952 by the board of directors, received a loving-cup with her name engraved on the bronze honor plaque. The combined choirs, numbering 170 voices, chanted the Magnificat and repeated the Easter anthems, assisted by the chapel trumpeters and the brass quartet of the choir school. The annual banquet of the motet choir was held June 12 at the Mansard Inn in Plainfield, N. J. Members of the choir were guests of the session.

A series of musical evenings sponsored by the motet choir of the Prospect Presbyterian Church presented five talented young artists, one of whom is Richard Szeremany, organist of the First Reformed Church of Rochester, N. Y., and a junior at the Eastman School of Music, where he majors in organ under Catharine Crozier Gleason. Mr. Szeremany previously studied with Walter N. Hewitt of Maplewood and was assistant to Mr. Hewitt in the choir school. Twelve-year-old Janice Conway, organist, was another of the five. The choir assumed the raising of a fund for the purchase of a set of four pulpit and communion table hangings, created by the Ireland Needlecraft Company of Allentown, Pa. The hangings are hand embroidered on ecclesiastical silk in Christian symbols.

JOHN E. WILLIAMS, minister of music at the First Presbyterian Church, Spartanburg, S. C., directed a performance of Mendelssohn's "Elijah" there May 11. The group was accompanied by a small orchestra and Rachel Pierce was at the organ.



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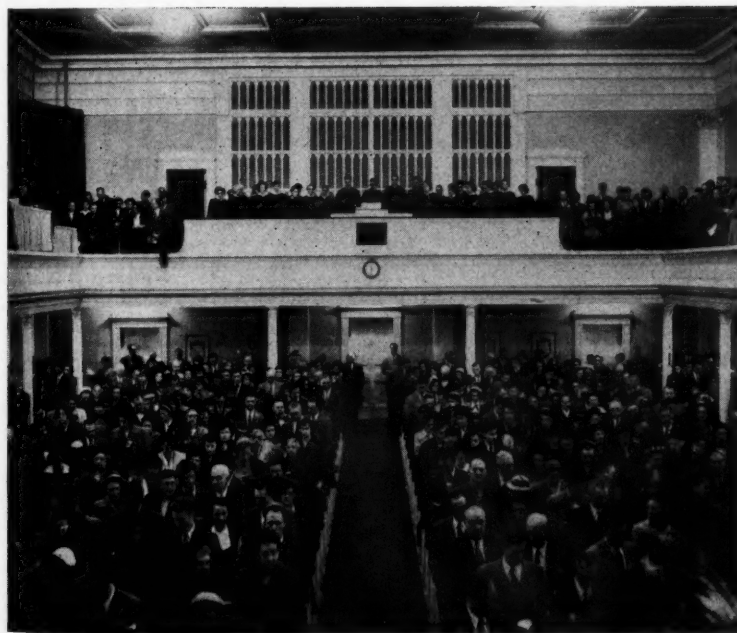


RÜCK-POSITIV

8 ft.	Rohrflöte	61 Pipes
4 ft.	Nachthorn	61 Pipes
2 2/3 ft.	Quint	61 Pipes
2 ft.	Supe Octave	61 Pipes
1 3/5 ft.	Tierce	61 Pipes

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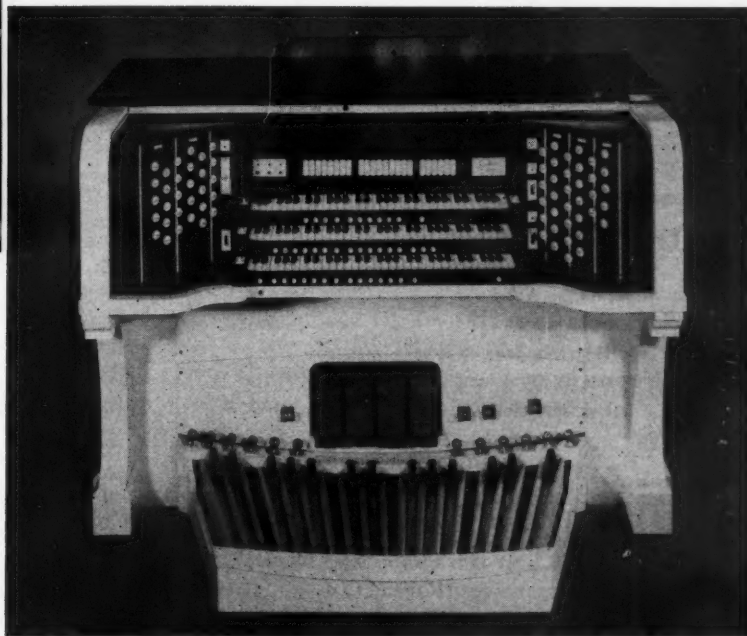
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A three-manual organ has been completed by Chester A. Raymond of Princeton, N. J., for the new memorial chapel of the United States Coast Guard Academy at New London, Conn. The chapel was dedicated June 6. Mr. Raymond regards this installation as an excellent example of what can be accomplished with the use of old pipes reinforced with new ones where necessary. The instrument contains twenty-eight ranks. The swell reeds and strings and the great mixture are new. The furniture was imported from Europe. The choir mutation stops were made in Mr. Raymond's shop and voiced by Mr. Van Camp, who also voiced other ranks and assisted in the tonal finishing of the organ.

The console is all-electric and the combination action is of the capture type recently developed by Mr. Raymond and manufactured by the W. H. Reisner Company.

The specifications are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Melodia, 8 ft., 61 notes.
Gamba, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 notes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Octave Quinte, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
French Horn, 8 ft., 61 pipes.
Chimes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 12 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Nazard, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.

CHAPEL OF THE COAST GUARD



Bombarde, 16 ft., 12 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Muted Viole, 8 ft., 61 pipes.
Muted Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Rohrnat, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Pedal Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 12 pipes.
Lieblich, 16 ft., 32 notes.
Major Flute, 8 ft., 12 pipes.
Violoncello, 8 ft., 32 pipes.
Still Gedeckt, 8 ft., 32 notes.
Quint, 5½ ft., 32 notes.
Pedal Flute, 4 ft., 32 notes.
Bombarde, 16 ft., 32 notes.
Tromba, 8 ft., 12 notes.
Clarion, 4 ft., 12 notes.
Chimes.

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Come, Let us Join.....	F. W. Wadely	.18

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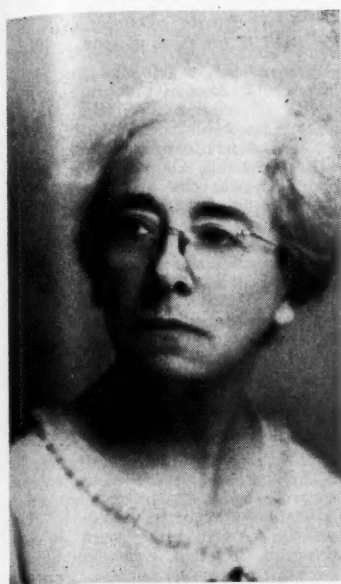
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To mark the fiftieth anniversary of Miss Clara H. Fenton, F.A.G.O., as an organist a special service was held May 6 at the Congregational Church in Tewksbury, Mass. Miss Fenton has served that church since 1947. She began her professional career May 4, 1902. Miss Fenton has been organist of the Highland Congregational Church and the First United Baptist Church in Lowell, Mass., and the First Baptist Church of North Tewksbury.

The prelude and postlude to the service were played by Dr. John Hermann Loud, F.A.G.O., organist of the Park Street Congregational Church, Boston. Greetings from the Massachusetts Chapter of the A.G.O. were delivered by Harris S. Shaw, A.A.G.O., organist of Grace Episcopal Church, Salem, Mass. For the offertory Miss Fenton played two of her own compositions. There was a reception in the vestry afterward.

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closing date is the 15th.

CHICAGO, JULY 1, 1952.

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Forgotten Men Remembered

It seems easy to be forgotten—or at
least overlooked—if the limelight does
not shine on one. And it has never been
the part of church music or church mu-
sicians to stand in the limelight. Modesty
is the prevailing characteristic of the
profession and an example of publicity
seeking is the exception that proves the
rule. When, therefore, someone comes to
the front to blow the horn of the organist
he deserves to be encouraged.

That is the reason THE DIAPASON in
its May issue reproduced an editorial
that appeared in the *Springfield, Mass.,
Union*, in which the public was told by a
sympathetic writer of the burden of
responsibility that rests on the church
musician which is too often taken for
granted by the congregation.

Now to observe the fruit that has been
borne in at least one place, and probably
in a number of other churches: A graci-
ous clergyman in Philadelphia received
from one of his parishioners a clipping
of the *Springfield* editorial from THE
DIAPASON. The result was that the rec-
tor, Dr. Harry S. Longley, inserted the
following warmly-worded appreciation in
the church bulletin for June 8:

An anonymous parishioner has sent the
rector a clipping which calls attention to
the fact that often the organist, the choir
director and choir members are "the for-
gotten people" in the life of the church.
How true! We see them each Sunday. We
are inspired by their leadership in worship
—and we take them for granted. Let us
suppose that they were suddenly absent
some Sunday. How much we would miss
them! So here's a salute to the organist and
choirmaster, Robert Elmore, and to the
choir members, June Goodman, Ethelwyn
Whitmore, Clara Szombat, Helen R. Dunn,
Arthur Abbott, John de Silver, Philip Stein-
hoff and Samuel Brick.

We do appreciate you. We think you're
very wonderful. We are truly thankful for
all that you do.

Robert Elmore is one of those organ-
ists whom any church could not help ap-
preciating and whose lines have fallen in
pleasant places. It is nevertheless a fact
which should be a source of satisfaction
to all members of the organ fraternity

that there exists a spirit exemplified in
this large Philadelphia church. No doubt
the same spirit dominates many other
churches and is bound to ennoble their
services and to be shown in better music.

ARDEN WHITACRE GIVES FIRST AMERICAN RECITAL IN ROME

The honor of being the first American
organist to give a recital in the city of
Rome came to Arden Whitacre, faculty
member of the University of Texas, when
he played on the three-manual organ
in the large Waldensian Church of that
city May 18. In a recital worthy of its
historical import, Mr. Whitacre first won
his audience with an artistic performance
of familiar repertoire chosen from the
works of Bach and Franck and then pro-
ceeded to acquaint his hearers with com-
positions of Messiaen and Peeters, works
unfamiliar to the musical public of Rome.
The exceptional clarity and accuracy of
technique displayed in the Bach chorale
prelude, "Nun freut euch, lieben Christen
g'mein," was typical of the entire
performance, as was the evidence of a
high standard of musicianship and of
adaptability to the various periods of or-
gan composition. Of special interest was
the Prelude and Fugue in F major by
Flor Peeters. The charm of execution
accentuated the innate charm of the mu-
sic, focusing attention on the piece as
one likely to be heard frequently in the
future.

ANNIE M. HAINSWORTH,
M.S.M., A.A.G.O.

STANLEY R. PLUMMER'S WORK IS PLAYED BY ORCHESTRAS

"Soliloquy," a song cycle for soprano
and full orchestra, written by Stanley R.
Plummer, organist of Whitman College,
Walla Walla, Wash., was performed by
the Walla Walla Symphony and the Rich-
land Symphony May 11 and 13. Miss Mar-
garet Broughton, a vocal student at Whit-
man College, was the soloist. In form
the song cycle consists of five verses
for the solo voice with orchestral inter-
ludes of fugues and canons. The unifying
force was the use of solo trumpet off-
stage position, accompanied only by tim-
pani. Next fall this composition will be
performed by orchestras in Utah and Cal-
ifornia. Inspiration and text for the work
came from a monument in Salt Lake City,
Mr. Plummer's home city. In process of
composition at the present is an organ
concerto for organ and string orchestra
to be used at the dedication of the re-
building of the organ at Whitman Col-
lege.

During the school year Mr. Plummer
was heard in an organ recital broadcast
over KUJ Walla Walla every Sunday
morning. He is organist of Whitman Col-
lege and an instructor in piano, organ
and theory.

WORK BY HAROLD FRANTZ FOR ORGAN AND BRASS IS HEARD

A "Festival Piece" for organ and brass
by Harold Frantz has been performed re-
cently at two North Carolina colleges.
Commissioned for the 1952 fine arts festi-
val at Davidson College, Davidson, N.C.,
the new work received its first perform-
ance at that festival April 22, with the
composer at the organ. Kenneth R.
Moore, a colleague of Mr. Frantz in the
music department at Davidson, conducted
the college brass ensemble. On this pro-
gram the same forces also presented Mar-
cel Dupré's "Poème Heroïque" for or-
gan, brass and drum.

The "Festival Piece" received its sec-
ond performance June 1 at Catawba Col-
lege, Salisbury, N. C., when it opened a
program of ceremonial music for brass
and organ which preceded the college
baccalaureate service. For this perform-
ance John Fesperman was at the organ
and the Catawba College brass ensemble
was conducted by Marvin Wigginton.

Another recent composition by Mr.
Frantz, a Prelude on the 110th Psalm-
tune, received its first radio performance
June 1 when it was played by E. Power
Biggs on his weekly CBS program.

BACH'S "ST. MATTHEW PASSION" was
performed June 1 by the Guilford College
community chorus at the First Presbyterian
Church, Greensboro, N. C. Charles Under-
wood directed and Austin C. Lovelace was
at the organ.

New Issues for the Choir

By JAMES S. DENDY, Mus.B.

Leo Sowerby's latest anthem, "Come
Ye, and Let Us Go Up" (Gray), for
mixed voices, is a masterpiece of choral
writing. This number was composed for
the centenary of Grace Episcopal Church,
Chicago, and received its first perform-
ance there recently. The composer con-
ceived it to be performed by a smaller
group than his larger works require and
the technical difficulty is not as great as
that of many of his compositions.

The anthem begins with a baritone solo
which leads into unison singing by the
full choir, then to more complicated part
singing. This number has a magnificent
impact and its climax on the words "and
let us walk in the light of the Lord" is
thrilling. Every choirmaster should ac-
quaint himself with it.

A good straightforward and interesting
setting of the Te Deum for mixed cho-
rus has been made by John Leo Lewis
(Ditson). Mr. Lewis here manages to
write a setting which looks quite conven-
tional on paper but does not sound like
hundreds of other settings. A certain "ec-
clesiastical decorum" is maintained in the
style throughout, flavored with enough
that is "off the beaten track" harmonical-
ly to give the piece real life. It is not
difficult.

By contrast, Roger Hannah's setting of
the Te Deum (Gray) is a concert piece
requiring pedal work on the organ that
will make the best of its practice and con-
taining harmonic and rhythmic changes
that will not be mastered quickly by many
choirs. It is, however, a work of musical
worth and one that would add a great deal
of verve to a festival service or a choral
concert.

As if written to order, a setting of
Psalm 117, "O Praise the Lord" (J. Fisch-
er), for three parts (soprano, alto and men)
conforms to several suggestions made in
this column a few months ago regarding
suitable church music in a modern, con-
trapuntal style that could be mastered
easily by the small choir. The first eight
measures are a bold unison statement of
a theme which is then repeated in canon.
The harmonic development which com-
prises the remainder of this composition
is handled in a way which will definitely
please those who are weary of the "usual."
Daniel Moe, the composer, and the pub-
lisher are to be congratulated.

H. W. Gray publications include the
following: "Who Are These Like Stars?"
Richard Warner, for mixed voices, for
saints' days or general use, based on a
tune from the "Darmstadt Gesangbuch,"
optional soprano solos; "Draw Thou My
Soul, O Christ," Claude Means, for mixed
voices with baritone solo; "Spirit of
Christ, Abide in Me," Leland B. Sater-
en, for mixed voices; "Be Still, and Know
that I Am God," Roberta Bitgood, ar-
ranged as an anthem for mixed voices by
the composer of the original solo; "O Son
of Man," W. Glen Darst, for mixed
voices, for general use or for children's
day; "King of Glory," T. Frederick H.
Candlyn, for mixed voices with soprano
solo or youth choir.

Among selections from Novello & Co.
is an elaborate setting of the "Miserere"
by Gregorio Allegri with the traditional
abbellimenti sung in the Sistine Chapel,
Rome, adapted and arranged for English
use by Ivor Atkins. The scoring is for
SSATB. The Magnificat and Nunc Dim-
ittis have been set for voices in unison
by Clifford Harris. In parishes having the
office of evensong these easy settings
would be suitable to be learned by the
congregation. "Come, Let Us Join Our
Cheerful Songs," by F. W. Wadely, is an
SATB anthem for Easter, Ascensiontide
or general use. It is spirited, easy and only
six pages long.

Other anthems from Novello are as fol-
lows: "Benedicite, Omnia Opera," Wil-
liam H. Harris, SATB; "All Hail the
Power of Jesus' Name," Harold Green-
hill, SATB; "The Pilgrims' Prayer,"
Eric H. Thiman, SATB; "In Heavenly
Love Abiding," Arthur J. Pritchard,
SATB; "Teach Us, Good Lord," Fran-
cis G. Walker, SATB; "Four Introits
for Seasonal Use," Charles F. Waters,
SATB. A delightful "May Carol" has
been set for SSA by Gerald Cockshott.
This number should certainly appeal to
choirs in girls' schools. The text begins
"Awake, awake, good people all, Awake
and you shall hear That Christ has di-ed

Looking Back into the Past

Forty years ago the following news was
recorded in the issue of July 1, 1912—

A four-manual organ built for Shiloh
Tabernacle at Zion, Ill., was opened June
27 with a recital by Wilhelm Middel-
schulte. The organ, one of the largest in
the Chicago territory, was built by the
A. B. Felgemaker Company of Erie, Pa.
This organ was destroyed when Shiloh
Tabernacle was burned fifteen years ago.
John Winter Thompson played the
opening recital June 8 on a four-manual
in the Central Congregational Church of
Galesburg, Ill. M. P. Möller was the
builder of the instrument.

A four-manual Skinner organ in Plym-
outh Church, Seattle, Wash., was opened
with a recital by Dr. Franklin S. Palmer.

Twenty-five years ago the following news
was recorded in the issue of July 1,
1927—

A number of large four-manual or-
gans were under construction and their
specifications were published in THE
DIAPASON. Among them were an Aus-
tin for St. George's Episcopal Church,
New York City; a Skinner for Princeton
University; a Kimball for the University
Temple at Seattle; a Skinner for Lake
Erie College, Painesville, Ohio; an Aus-
tin for Drexel Institute, Philadelphia,
and another Skinner for St. Paul's Epis-
copal Church at Rochester, N. Y.

St. Patrick's Cathedral in New York
awarded to George Kilgen & Son the
contract to build a large four-manual
organ. Pietro A. Yon had recently been
appointed organist of the cathedral.

A four-manual Kimball in the First
Baptist Church of Los Angeles was de-
dicated June 28.

Ten years ago the following events were
recorded in the issue of July 1, 1942—

Under an order issued by the War
Production Board June 1 the entire organ
building industry had to be converted to
defense work after July 31. This order
forbade the manufacture of musical in-
struments containing more than 10 per
cent, by weight, of critical materials. As
this included not only metals, but cork,
plastics and rubber, the order affected vir-
tually all instruments except violins,
cellos and some guitars.

Joseph W. Clokey's First Symphony
had its world premiere at Oxford, Ohio,
May 10 when it was played by the Miami
University Symphony Orchestra in Ben-
ton Hall. The composer conducted the
performance.

The annual meeting and election of
officers of the Harrison Wild Organ Club
took place at a dinner in the Y.W.C.A.,
Chicago, June 6. Mrs. Ora J. Bogen was
elected president and James Miller of
Trinity Episcopal Church vice-president.
Florine Schlamp, manager of the Apollo
Club, was reelected secretary-treasurer.
Twenty-eight members were present.

for our sins For He lov-ed us so dear."

Three of Carl F. Mueller's anthems just
published by Carl Fischer are as follows:
"Seek Him That Maketh the Seven
Stars," SATB; "Ye Holy Angels Bright,"
SATB, a cappella; "Great God and God
of Our Salvation," SATB.

AN INTERNATIONAL COMPETITION to
select outstanding youthful interpreters of
piano, organ, violin and violoncello, with
prizes amounting to 20,000 marks (\$5,000),
will be held in Munich Sept. 2 to 17 under
the sponsorship of the broadcasting stations
of West Germany. Entries are open to rep-
resentatives of all nations between the ages
of 16 and 30 and must be made by July 15
to the competition headquarters in Mu-
nich (Internationaler Musikwettbewerb,
44 Koeniginstrasse, Munich 23.) En-
tries in any of the four instrumental
groups should be accompanied by a list
of compositions the contestant intends to
perform at the competition, with complete
data as to the contestant's life, including
length of musical studies, teachers and all
facts relating to his musical background.
An entry fee of 10 marks should accompany
the data. Judges of the organ contest will
be Fritz Heitmann, Karl Holler, Hermann
Keller, Andre Marchal, Anton Nowakowski,
Flor Peeters and Michael Schneider. For
further information it is suggested that
those interested write to any of the German
tourist information offices—11 West Forty-
second Street, New York 36; 11 South La-
Salle Street, Chicago 3, and 417 Market
Street, San Francisco.

GUILMANT ORGAN SCHOOL HAS FIFTY-FIRST COMMENCEMENT

The fifty-first commencement exercises of the Guilmant Organ School, Willard Irving Nevins director, were held in the First Presbyterian Church, New York, May 26. The Rev. John O. Mellin, pastor of the church, presided and presented the diplomas. For outstanding work during the school course Barbara Jean Fielder of the class of '52 was awarded the William C. Carl silver medal. For the procession Thelma Mount Rinear, '38, played the Festal March by Philip James and for the recessional F. Carroll McKinstry, '50, used the Finale of the Eighth Symphony by Widor. The program included Pachelbel's Toccata and Pastorale, played by Phyllis Marie Harris; Bach's Fantasia and Fugue in G minor, played by Barbara Jean Fielder; Widor's Andante Cantabile from the Fourth Symphony, Joan La Rue Covert; Edmundson's Toccata on "Vom Himmel hoch," Helen Follet Commass; Vienne's Scherzo from the Second Symphony, Lydia Romaine Lockridge, and Langlais' "Litanies," played by Henry V. Lofquist, Jr.

Preceding these exercises an alumni dinner, with Elizabeth G. Evans presiding, was held. Lydia Romaine Lockridge was elected to serve as the new treasurer.

KALAMAZOO CHOIR IS HEARD IN 31ST ANNUAL CONCERT

The thirty-first annual concert of St. Luke's Choir in Kalamazoo, Mich., was held May 23 at the Central High School auditorium. The conductor of this well-known chorus of boys and men, which was organized in 1885, is Frank K. Owen. Accompanists for the concert were Philip Steinhaus and Harry Ray. The group sang numbers by Beethoven, Clokey, Noble, Bach, Edward Purcell, Wolseley, Charles, Mendelssohn, Bennett, Rathbone, Elgar, Lachner, Dunhill, Sullivan and Owen. The following month Mr. Owen took his choir to the nation's capital, where they sang at the National Cathedral June 29.

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M. P. MOLLER, INC., WILL REBUILD LARGE ORGAN FOR CHURCH IN NEW LONDON

Four-Manual at St. James' Will Undergo Tonal Changes and New Console Will be Installed—New Stoplist Shows Resources.

M. P. Möller, Inc., has received the contract to rebuild the large four-manual Skinner organ in St. James' Episcopal Church, New London, Conn. Besides a number of tonal changes and rearrangements the organ is to have much of its mechanism replaced or refurbished and a new console will be installed. While the work is being done a Möller "Artiste" organ will be used for services. The plan for the changes in the specifications was worked out by Mrs. Beatrice H. Fisk, the organist, and Einar Olsen, New York representative of the Möller firm.

The revised scheme will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Cymbal, 3 ranks, 183 pipes.
Trumpet Harmonique, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.
Chimes, 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 61 pipes.
Dulciana, 16 ft., 61 pipes.
Geigen Principal, 8 ft., 61 pipes.
Clara-bella, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Spitzprincipal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Flügel Horn, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Diapason, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Kleine Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Dulcet, 2 ranks, 8 ft., 122 pipes.
Dulciana, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Celesta, 8 ft., 61 bars.
Chimes, 25 bells.
Tremolo.

SOLO ORGAN.

(Enclosed with Choir)

French Horn, 8 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Trumpet Harmonique, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Tremolo.

PEDAL ORGAN.

Bourdon, 32 ft., 68 pipes.
Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 32 notes.
Echo Lieblich, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.

J. TREVOR GARMEY SERVES THIRTY-SEVEN YEARS



Gedeckt, 8 ft., 32 notes.
'Cello, 8 ft., 32 notes.
Choralbass, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.
Trumpet, 16 ft., 32 notes.
Posaune, 16 ft., 56 pipes.
Tromba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

J. TREVOR GARMEY RETIRES;

37 YEARS AT BROOKLYN POST

J. Trevor Garney, F.A.G.O., for thirty-seven years organist and choirmaster of the Union Church of Bay Ridge, Brooklyn, N. Y., will relinquish his position there Nov. 1. Mr. and Mrs. Garney plan to retire to a home in Rochester, N. Y., near the home of their daughter, Mrs. William Clarke. The session of Union Church has made Mr. Garney organist emeritus with a stipend for life.

Mr. Garney began his musical career singing in a boy choir at New Castle-on-Tyne, England. He was soprano soloist there for five years. In America he studied with Walter Henry Hall, Samuel A. Baldwin and R. Huntington Woodman. Mr. Garney returned to England for several summers to study and play. He became assistant organist at the Church of the Holy Trinity, Brooklyn, in 1908, taking full charge there three years later and continuing as organist until 1921. At that time he went to the Church of Zion and St. Timothy in Manhattan. Shortly thereafter the church burned. Mr. Garney became organist of the Union Church in 1924. During the time he has been there he has served also as choir director of the Bay Ridge Presbyterian Church.

Throughout his career Mr. Garney has taught privately and for sixteen years he was head of the music department of the Friends School, Brooklyn, and for a short time of Shore Road Academy.

At Union Church Mr. Garney has played a three-manual Skinner organ and directed an adult choir of thirty voices and a junior choir. The choir has several times won first award in the New York music week contest in the twenty to thirty-voice class.

Monastic Diurnal Noted

An outstanding contribution in the field of Anglican plainchant has been made in the publication of "The Monastic Diurnal Noted" by St. Mary's Convent, Kenosha, Wis. This volume of more than 500 pages contains the music of vespers, the little hours and lauds of greater feasts printed in Gregorian notation. The preface states: "In 1932 the Rev. Winfred Douglas published 'The Monastic Diurnal,' his revision of an earlier translation of the Day Hours from the 'Monastic Breviary.' At the time of his death in 1944 he had nearly finished adapting the traditional plainsong to the English text. His sources were mainly the antiphoners edited by the monks of Solesmes and

other English and continental rites when the melodic form seemed better suited to the translation. The major part of this work has had the advantage of many years' testing by the choirs of the Community of St. Mary under his direction."

Canon Douglas' unfinished task was taken over by the sisters at Kenosha and it is through their labor and devotion that the publication of this volume was made possible. Typical of the spirit in which so many great tasks have been accomplished by this Anglican religious community is the fact that the name of Sister Hildegard, organist of Kemper Hall, whose untiring efforts have been the guiding spirit behind the project, is mentioned nowhere in the book.

Much thought, time and scholarship have gone into the preparation of the diurnal and its publication is an event of real importance in Anglican liturgy. It is to be expected that it will be used widely in seminaries and other religious houses. Episcopal choirmasters seriously interested in the liturgy of their church should by all means add it to their libraries.

A LARGE CONGREGATION responded enthusiastically to a presentation of Haydn's "The Creation" by the oratorio choir of the West End Baptist Church, Petersburg, Va., June 3. The forty-voice chorus was accompanied by Shirley Hardy, organist, and a small orchestra. The conductor was Raymond H. Herbek, A.A.G.O., Ch.M., minister of music of the church. Mr. Herbek and Miss Hardy shared the solo accompaniments. This was the final program of the monthly series of special musical services presented during the year.

DR. ROBERT A. CHOATE of Northwestern University, Evanston, Ill., distinguished music educator, will become dean of Boston University's college of music on Aug. 1, according to an announcement by President Harold C. Case of the university. Dean Choate, head of the Northwestern University School of Music teacher training studies and director of the university's music placement bureau for the last two years, was formerly director of music education in the public schools of Oakland, Cal., and held the same position in Spokane, Wash.

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Contents: Schubert, Ave Maria; Rodney, Calvary; Adam, Cantique de Noël; Giardini, Come, Thou Almighty King; Hemy and Walton, Faith Of Our Fathers; Stainer, God So Loved The World; O'Hara, I Walked Today Where Jesus Walked; Bach, Jesu, Joy Of Man's Desiring; Jesus Christ Is Risen Today; Pinsuti, Lead, Kindly Light; Malotte, The Lord's Prayer; Mason, My Faith Looks Up To Thee; Mason, Nearer, My God, To Thee; Reading, O Come, All Ye Faithful; Ambrose, One Sweetly Solemn Thought; Sullivan, Onward, Christian Soldiers; Franck, Panis Angelicus; Prayer Of Thanksgiving; Were You There.

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WALLACE GOODRICH DIES AT THE AGE OF 81

EMINENT ORGAN TEACHER

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Wallace Goodrich, an eminent national figure among the teachers of organ, died June 6 at his home in Boston at the age of 81 years. He had been a member of the faculty of the New England Conservatory of Music since 1897, remaining in an advisory capacity after his retirement in 1942.

John Wallace Goodrich was born in Newton, Mass., and was graduated from the Newton public schools. He studied organ in this country, France and Germany.

Mr. Goodrich was organist of the Boston Symphony Orchestra until 1900 following his return in 1897 from the Stadt Theater of Leipzig, where he was coach and ballet conductor. He joined the faculty of the New England Conservatory at the same time, became dean in 1907 and was made director in 1931.

Mr. Goodrich was organist of the Church of the Messiah in Boston from 1900 to 1902 and organist and choirmaster of Trinity Church from 1902 to 1907. In 1901 he founded the Boston Choral Art Society, which he conducted for six years. He was also conductor of the Worcester County Music Association for five seasons until 1907 and conducted the Cecilia Society and Boston Opera Company until 1912.

Mr. Goodrich was a fellow of the American Academy of Arts and Sciences, secretary of the Joint Commission on Church Music of the Protestant Episcopal Church, trustee of the Paderewski and Frank Huntington Beebe scholarship funds and a director of the Boston Opera Association. France conferred upon him the rank of Chevalier of the Legion of Honor.

Mr. Goodrich was the author of "The Organ in France" and various essays on musical subjects. He received his doc-

FREDERICK W. KALOHN



FREDERICK W. KALOHN, organist and choir director of the First Lutheran Church of Albany, N. Y., was re-elected dean of the Eastern New York Chapter of the American Guild of Organists May 20. He has just completed thirty years as head of the ministry of music at the First Church. Mr. Kalohn will again serve on the faculty at the Silver Bay Conference on Lake George. He will teach church music of the Lutheran Church and will conduct a practical workshop on choir music.

torate in music in 1931 from Northwestern University.

Mr. Goodrich is survived by his widow, Mrs. Madeleine Boardman Goodrich, and a son, John Wallace Goodrich.

MRS. FLORENCE AMELIA DEANE, 74 years old, widow of George A. Deane, died March 16 at the Springfield, Mass., hospital after a short illness. She was born in North Brookfield, and had lived in Springfield for the last forty-four years. She was a member of the A.G.O. and was a member and former president of the Tuesday Morning Music Club.

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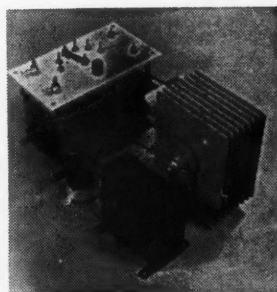
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Danish Organs, Old and Modern, as Seen by English Visitor

By J. R. KNOTT

(Continued from June issue.)

Here are a few stoplists illustrating some organs built on the system we have attempted to portray:

*St. Jacob's Church, Bergen (Norway).
Th. Frobenius & Co., 1949-1950.*

HOVEDVAERK.

Principal, 8 ft.
Spidsflojete, 8 ft.
Oktav, 4 ft.
Gedaktflojete, 4 ft.
Quint, 2½ ft.
Oktav, 2 ft.
Mixture, 4 kor.
Trompet, 8 ft.

SVELLEVAERK.

Rorflojete, 8 ft.
Gamba, 8 ft.
Koppelflojete, 4 ft.
Nasat, 2½ ft.
Waldflojete, 2 ft.
Kornett, 4 for.
Mixture, 4 kor.
Dulcian, 16 ft.
Oboe, 8 ft.

RYGPOSITIV.

Gedakt, 8 ft.
Principal, 4 ft.
Rorflojete, 4 ft.
Gedakt, 16 ft.
Gemshorn, 2 ft.
Quint, 1½ ft.
Scharf, 2 kor.
Krumhorn, 8 ft.
Tremulant.

PEDAL.

Subbass, 16 ft.
Principal, 8 ft.
Gedakt, 8 ft.
Quint, 5½ ft.
Oktav, 4 ft.
Rorflojete, 2 ft.
Fagot, 16 ft.
Regal, 4 ft.

Couplers: Manuals to pedal and Rygpositiv to Great, Swell to Great, only.

Vanlose Church, Denmark. Th. Frobenius & Co., 1948.

HOVEDVAERK.

Principal, 8 ft.
Gedakt, 8 ft.
Spidsgedakt, 8 ft.
Oktav, 4 ft.
Rorflojete, 4 ft.
Quint, 2½ ft.
Oktav, 2 ft.
Mixture 4-6 ranks.
Dulcian, 16 ft.
Trompet, 8 ft.

RUGPOSITIV.

Rorflojete, 8 ft.
Gedakt, 4 ft.
Principal, 4 ft.
Spidsflojete, 2 ft.
Quint, 1½ ft.
Scharf, 2 ranks.
Krumhorn, 8 ft.

PEDAL.

Subbass, 16 ft.
Principal, 8 ft.
Gedakt, 8 ft.
Nathorn, 4 ft.
Fagot, 16 ft.

Oskars Church, Stockholm. Marcussen & Son, 1949-1950.

Four manuals and pedal but with electric drawstop action and electric action to the Echowerk.

MANUAL I—RUCKPOSITIV.

Principal, 8 ft.
Gedakt, 8 ft.
Quintadena, 8 ft.
Oktav, 4 ft.
Ged./Fl. 4 ft.
Gemshorn, 2 ft.
Sivflojete, 1½ ft.
Rauschquint II.
Scharf, IV-V.
Dulcian, 16 ft.
Krumhorn, 8 ft.
Tremulant.

MANUAL II—HAUPTWERK.

Principal, 16 ft.
Quintadena, 16 ft.
Principal, 8 ft.
Spidsflojete, 8 ft.
Oktav, 4 ft.
Rorflojete, 4 ft.
Spidsquint, 2½ ft.
Oktava, 2 ft.
Flachflojete, 2 ft.
Rauschquint III.
Mixture VI-VIII.
Cymbel III.
Trumpet, 16 ft.
Trumpet, 8 ft.

MANUAL III—BRUSTWERK.

Gedakt, 8 ft.
Principal, 4 ft. (wood).

Rorgedakt, 4 ft.
Oktava, 2 ft.
Blockflojete, 2 ft.
Quinta, 1½ ft.
Oktava, 1 ft.
Sesquialtera II.
Cymbel II.
Vox Humana, 8 ft.
Regal, 4 ft.
Tremulant.

MANUAL IV—CRESCENDOWERK.

Spidsgedakt, 16 ft.
Principal, 8 ft.
Rorflojete, 8 ft.
Spidsgamba, 8 ft.
Oktav, 4 ft.
Traversflojete, 4 ft.
Koppelflojete, 4 ft.
Quinta, 2½ ft.
Oktav, 2 ft.
Ters, 1½ ft.
Waldflojete, 1 ft.
Mixture IV-VI.
Cymbel III.
Trumpet, 8 ft.
Oboe, 8 ft.
Clarion, 4 ft.
Tremulant.

MANUAL IV—ECHOWERK.

(Electric action).

Dubbelflojete, 8 ft.
Principal, 4 ft.
Flojete, 4 ft.
Quinta, 2½ ft.
Waldflojete, 2 ft.
Flageolet, 1 ft.
Mixture III.
Tremulant.

PEDAL.

Principal, 16 ft.
Subbass, 16 ft.
Gedakt, 16 ft.
Quinta, 10½ ft.
Oktav, 8 ft.
Gedakt, 8 ft.
Oktava, 4 ft.
Quintadena, 4 ft.
Nathorn, 2 ft.
Rorflojete, 1½ ft.
Rauschquint IV.
Mixture VI.
Basun, 32 ft.
Basun, 16 ft.
Sordun, 16 ft.
Trumpet, 8 ft.
Trumpet, 4 ft.
Cornet, 2 ft.

*Frederiksborg Church, Copenhagen—
Marcussen & Son, 1947.*

HOVEDVAERK.

Gedakt, 16 ft.
Principal, 8 ft.
Rorflojete, 8 ft.
Oktav, 4 ft.
Gedakt, 4 ft.
Quint, 2½ ft.
Oktav, 2 ft.
Mixture, 5 ranks.
Trumpet, 8 ft.

OVERVAERK.

Gambe, 8 ft.
Gedakt, 8 ft.
Oktav, 4 ft.
Flojete, 4 ft.
Gemshorn, 2 ft.
Quint, 1½ ft.
Sivflojete, 1 ft.
Mixture, 4 ranks.
Dulcian, 16 ft.
Skalmesje, 8 ft.

RYGPOSITIV.

Gedakt, 8 ft.
Principal, 4 ft.
Rorflojete, 4 ft.
Quintaton, 2 ft.
Scharf II.
Krumhorn, 8 ft.

PEDAL.

Subbass, 16 ft.
Oktav, 8 ft.
Gedakt, 8 ft.
Blockflojete, 2 ft.
Fagot, 16 ft.
Regal, 4 ft.

This church seats about 1,200.

Skovde Church (Sweden)—Th. Frobenius & Co. 1951. The first four-manual (new) in Scandinavia with completely tracker action to manuals and pedals.

HOVEDVAERK.

Gedaktpommer, 16 ft.
Principal, 8 ft.
Rorflojete, 8 ft.
Oktav, 4 ft.
Spidsflojete, 4 ft.
Quint, 2½ ft.
Oktav, 2 ft.
Ters, 1½ ft.
Mixture, 5 ranks.
Trumpet, 8 ft.

OVERVAERK.

Gedakt, 8 ft.
Kvintadena, 4 ft.
Principal, 2 ft.
Blockflojete I.
Cymbel II.
Krumhornregal, 8 ft.

RYGPOSITIV.

Traegedakt, 8 ft.
Kvintadena, 8 ft.

Principal, 4 ft.
Rorflojete, 4 ft.
Gemshorn, 2 ft.
Quint, 1½ ft.
Scharf III.
Dulcian, 8 ft.

SVELLEVAERK.

Nathorn, 8 ft.
Salicional, 8 ft.
Oktav, 4 ft.
Flute Oktav, 4 ft.
Nasat, 2½ ft.
Gedakt, 2 ft.
Mixture, 6 ranks.
Trompet, 16 ft.
Trompet, 8 ft.
Trompet, 4 ft.

PEDAL.

Principal, 16 ft.
Oktav, 8 ft.
Oktav, 4 ft.
Mixture, 4 ranks.
Trompet, 8 ft.
Subbass, 16 ft.
Gedakt, 8 ft.
Quintadena, 2 ft.
Basun, 16 ft.
Regal, 4 ft.

I am indebted to Messrs. Th. Frobenius & Co. for pictures of the organs at Kropp Church, Sweden, and St. Jacob's Church, Bergen (Norway), and to Herr Poul Gerh-Andersen of Messrs. Marcussen & Son, who kindly provided an illustration of the improved slider sound-board used by them. Without the kind interest of the principals of the two firms mentioned it would have been impossible to prepare this essay, for they went to great pains during my tour of Scandinavia in 1950 to show me their "organ werke," which has enabled me to acquire an understanding of what the modern Danish organ has achieved. Probably only the Danish builders, and the (as yet) small number of enthusiasts who have visited Denmark to hear these organs realize the width of the gulf which separates the Danish concept from the contemporary English and American acceptances of what the organ should be and sound like. There is much to be learned from a study of the modern Danish organ.

In conclusion I would like to refer to some really good recordings under "His Master's Voice" (numbers Z 7034, Z 7035 and D.B. 10500), which really capture the tone of the modern Danish organ in Frederiksborg Church, Copenhagen. These recordings, compared with those of the Compenius organ and with HMV C 7790 and C 7791, on which Mr. Geraint-Jones plays the Passacaglia and Fugue in C minor (Bach) on the organ at Steinkirchen (Germany), will demonstrate admirably the claim that the new Danish organs are a logical development, yet not a facsimile reproduction.

THE NATIONAL ASSOCIATION for American Composers and Conductors brought to a close its 1951-52 season with a reception at the Waldorf-Astoria, New York City, May 22. Theodore F. Fitch, awards chairman, presented the Henry Hadley medal, an annual award for significant service to American music, to Dr. Walter Hodgson, dean of music of the North Texas State College, for inaugurating the festival of American creative arts in Denton, Tex. One of four citations awarded went to E. Power Biggs, "who has demonstrated the capacities of the modern pipe organ as a medium of expression and furnished incentive to American organ composers."

MOLLER COMPLETES ORGAN FOR CHURCH IN NASHVILLE

A three-manual organ is being installed in the West End Methodist Church of Nashville, Tenn., by M. P. Möller, Inc. The stoplist was prepared by Richard Thomasson, organist and choirmaster of the Belmont Methodist Church, and Cyrus Daniels, organist and choirmaster of the First Presbyterian Church and head of the music department of Vanderbilt University. An elaborate hand-carved screen is to be constructed by the builder. The screen and the console are of oak.

The specifications are as follows:

GREAT ORGAN.

(Unenclosed)

Violone, 16 ft., 68 pipes.
Diapason, 8 ft., 61 pipes.
Spitz Principal, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.

(Enclosed)

Gemshorn, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Chimes, 25 bells.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 85 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Nasongedeckt, 8 ft., 73 notes.
Flauto Dolce, 8 ft., 73 pipes.
Flauto Dolce Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Nachthorn, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Trompette, 8 ft., 85 pipes.
Oboe, 8 ft., 73 notes.
Clarion, 4 ft., 73 notes.
Tremolo.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 97 pipes.
Viola, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 73 pipes.
Dulciana Octave, 4 ft., 73 notes.
Nazard, 2½ ft., 61 pipes.
Dulciana Twelfth, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Dulciana Fifteenth, 2 ft., 61 notes.
Krumhorn, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 61 pipes.
Harp, 49 bars.
Celesta, 61 notes.
Chimes, 25 notes.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Contra Dulciana, 16 ft., 32 notes.
Nasongedeckt, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Violone, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Bourdon, 4 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Bourdon, 4 ft., 32 notes.
Octavin, 2 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Chimes, 25 notes.

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Programs of Organ Recitals of the Month

[Space for the large number of recital programs received by THE DIAPASON is limited and those who submit programs are requested to bear this in mind. The program pages must be closed on the 15th of the month in order to give time for the vast amount of linotype composition required to offer this comprehensive feature to our readers.]

Edward Berryman, Minneapolis, Minn.—Mr. Berryman played May 12 for the Arrowhead Chapter of the A.G.O. The recital took place in Pilgrim Congregational Church, Duluth. The program: Rigaudon, Campra; Adagio from Concerto in D minor, Vivaldi; Chorale Preludes, "Vom Himmel kam der Engel Schaar," "Gelobet seist du, Jesu Christ," "Wir glauben all' an einen Gott" and "Liebster Jesu, wir sind hier," Bach; "Sheep May Safely Graze," and Arioso from Cantata 156, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Elves," Bonnet; "Aquarelle," Delius; "Fugue a la Gigue," Bach.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—For his recital May 4 at Trinity Cathedral Mr. Kraft chose the following: Allegro Vivace from Symphony 5, Widor; Scherzo, Koreschenko-Kraft; Aria from "Ptolemy," Handel-Kraft; Prelude on "Christ, Whose Glory Fills the Skies," Edmondson; Andantino in G minor, Franck; Prelude and Fugue in G major, Bach; Chorale Paraphrase on "The Day of Resurrection," Whitford; "Carillon," DeLamarter; "Spring Song," Lemare; "Idylle," Bossi; Festival Postlude on "Veni Creator Spiritus," Van Hulse.

Mr. Kraft chose the following for his recital June 1 at Trinity Cathedral: Pastoral Overture, Faulkes; "Supplication" and "Thanksgiving," Purvis; "The Brook," Dethier; Larghetto in B minor, Handel; Sicilienne, Weitz; Prelude and Fugue in A minor, Bach; Scherzetto, Walton; "Chant de May," Jongen; Prelude in E flat, Bailey; Second Toccata, Rogers.

Ludwig Altman, San Francisco, Cal.—The dedicatory recital on a rebuilt two-manual Kimball organ at the First Christian Church was played June 15 by Mr. Altman. His program was as follows: March and Vivace from "The Musical Clocks," Haydn; "Ave Maria," Schubert; "Psalm 19," Marcello; "O Sacred Head, Now Wounded" and Toccata and Fugue in D minor, Bach; March, Sarabande and Minuet from "Dinner Table Music," Telemann; "The Swan," Saint-Saens; "Musical Snuff-box," Liadoff; Fantasy on "Saviour, to Thy Dear Name," Altman; Toccata from Symphony 5, Widor.

Julian Williams, Sewickley, Pa.—For a recital May 3 at St. Stephen's Church Mr. Williams chose the following: Prelude and Fugue in E major, Lübeck; "Benedictus," Couperin; Fantasie in F minor, Mozart; Chorale Prelude, "Durch Adams Fall," Homilius; Prelude and Fugue in C major, Bach; Six Organ Chorales, Op. 11, Schreder; Prelude, Fittlerberg; "Apparition de l'Eglise Eternelle," Messiaen; "Carillon," Vierne.

William Sprigg, Frederick, Md.—Mr. Sprigg gave a recital May 2 at the Evangelical Lutheran Church for the delegates to the state convention of the Maryland Chapter of the National Federation of Music Clubs. He played: Toccata, Adagio and Fugue, Bach; Chorale in A minor, Franck; First Movement from Sonata 1, Hindemith; "The Primitive Organ," Yon; Toccata, Sprigg.

Homer Whitford, Boston, Mass.—For his program May 20 at McLean Hospital Mr. Whitford chose the following: "Ode to Joy," Ninth Symphony, Beethoven; Pastorale, Correll; "With Verdure Clad," Haydn; "Spring Comes Laughing," Bach; "In the Morning," "Ich liebe dich" and "To Spring," Grieg; "Shepherds' March," Yon; "Dreams" and "Novallette," Schumann; "Idylle," Whitford; Festival Toccata, Fletcher.

Bessie Black Young, Des Moines, Iowa—Miss Young gave a recital May 18 at the University Christian Church. She played: Fugue in G minor and Chorale Preludes, "Nun freut euch" and "Herzlich tut mich verlangen," Bach; "Echo," Yon; "Communion" and Pastorale, Purvis; Concert Caprice, Taylor; "Chinese Boy and Bamboo Flute," Spencer; Berceuse, Dickinson; Toccata, Widor.

Harold Fink, New York City—The Northern Valley Chapter of the A.G.O. sponsored Mr. Fink in a recital June 9 at the First Presbyterian Church, Englewood, N. J. He played: "Psalm 18," Marcello; Prelude in B minor and Chorale Preludes, "Gloria in Excelsis," "In Thee Is Joy," "Sleepers, Wake" and "Rejoice, Ye Christians," Bach; Fugue in G minor, Bach; "Miserere Mei," Wilkins; "Vermeland," Hanson; "The French Clock," Bornschein; Fugue in E flat, Bach.

Thane McDonald, Wake Forest, N. C.—At the commencement recital of Wake Forest College June 1 Mr. McDonald played the following: Trumpet Voluntary, Purcell;

Prelude, "My Inmost Heart Doth Yearn" and "Dramma per Musica," Bach; Prelude on "Need," Bingham; "The Woman of Bethany," Weinberger; Pastorale, Clokey; "In Summer," Stebbins; Andante, Stamitz; "Suite Gothique," Boellmann.

William Neil McKie, M.V.O., Mus.D., London, England—Dr. McKie gave a recital May 7 at St. Paul's Church, Toronto, Ont. The program was as follows: Prelude and Fugue in C and "Herr Jesus Christ, dich zu uns wend," Bach; "Est ist ein Ros' entsprungen," Brahms; "Alles ist an Gottes Segen," Karg-Elert; "Jauchz Erd' und Himmel Jubel," Reger; Passacaglia and Fugue, Bach; Larghetto, Wesley; Third Rhapsody, Howells; "Fidelis," Whitlock; Fantasia and Fugue in G, Parry.

Franz Manfredi, Panama City, Republic of Panama—At a recital at Santa Ana Church May 30 Mr. Manfredi presented the following numbers: "Fugue en La Menor," Frescobaldi; Canzona, Zipoli; "Toccata y Fuga en Re Menor," Bach; "Alleluia-El Mesias," Handel; "Ave Maria," Liszt; Toccata, Boellmann; "Redemption," Bossi; "Cortejo Nupcial," Manfredi. Mr. Manfredi was assisted by the choir of St. Juan Bautista de la Salle, which sang: "O Sacrum Convivium," Remondi; "Stabat Mater," Palestrina; "Ecce Panis Angelorum," Lotti; "Ave Maria," Gregoriano; "En Gratulemur," Ravanello; "Pange Lingua," Palestrina; "Requiem Aeternam," Martini; "Terra Tremuit," Anerio.

Robert T. Anderson, Chicago—Mr. Anderson played at the Methodist Church of Saybrook, Ill., May 18. His numbers: Allegro from Concerto 4, Handel; "Air Tendre," Lully; "The Fifers," d'Andrieu; Chorale Preludes, "A Mighty Fortress," "All Glory Be to God on High" and "He Who Will Suffer God to Guide Him," Bach; Prelude and Fugue in E minor, Bach; Toccata on a French Psalm-tune, Fisher; Aria and Chorale Prelude, "Now Thank We All," Peeters; Prelude on "Rhosymedre," Vaughan Williams; "Apparition of the Eternal Church," Messiaen; "Carillon," Dupré.

Ralph H. Brigham, Rockford, Ill.—Mr. Brigham gave a dedicatory recital June 1 at the Riverside Community Church. He played: "Orpheus Overture," Offenbach; "Within a Chinese Garden," Stoughton; "A Springtime Sketch," Brewer; "Finlandia," Sibelius; Sonata in the Style of Handel, Wolstenholme; "Woodland Echoes," Friml; "A Scotch Idyl," Felton; "Brillianta e Melodia," Baldwin.

George L. Scott, Pullman, Wash.—Mr. Scott gave recitals June 1 at Trinity Lutheran Church, Lewiston, Idaho, and May 19 at the Westminster Congregational Church, Spokane, Wash. On both occasions he played the following: Sketch in D flat, Schumann; Fantasie in A, Franck; Chorale Preludes, "Wir glauben all'" and "O Lamm Gottes," Bach; "Chant Heroique," Langlais; "Benedictus," Reger; Fugue in C sharp minor, Honegger; Toccata in F, Bach; "Chant de May," Jongen; Allegro Risoluto from Symphony 2, Vierne.

Gerard Caron, New York City—Mr. Caron gave a recital April 24 at St. Vincent de Paul Church. His program was as follows: Allegro from Symphony 6, Widor; Aria, Anonymous; "Le Coucou," d'Aquin; "Fugue a la Gigue," Bach; "Gavotte et Musette," Lapierre; "Priere," Tanguay; Toccata from "Suite Française," Tremblay; Roulade, Bingham; "Cortege et Litanie," Dupré; Scherzo from Symphony 2, Vierne; Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

William Gerald White, Boston—Mr. White, a pupil of Dr. Francis W. Snow, was heard in a graduate recital May 19 at the Boston University College of Music. His program was as follows: "Electa ut Sol" and "Stella Matutina," Dallier; "Soeur Monique," Couperin; "A Tune for the Flutes," Stanley; "A Mighty Fortress Is Our God," Bach; "He That Suffereth God to Guide Him" and Prelude and Fugue in F minor, Bach; Toccata on "Weymouth," Snow; "Priere," Jongen; Intermezzo, Symphony 1, Widor; Toccata on "O Filii et Filiae," Farnam.

Faylon W. Geist, Storm Lake, Iowa—Mr. Geist, professor of organ and theory at Buena Vista College, gave a recital May 18 at the First Methodist Church, where he serves as organist. Mr. Geist's program was as follows: Fugue in C major, Buxtehude; "Tierce en Taille," Marchand; Toccata and Fugue in D minor, Bach; "Bells of St. Anne de Beaupré," Russell; "Romance sans Paroles," Bonnet; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "Jagged Peaks in the Starlight," Clokey; "Le Jardin Suspendu" and "Litanies," Alain.

Frank Lowell Kuhlmann, Columbus, Ohio—Mr. Kuhlmann, a pupil of Frederick C. Mayer at Capital University, gave a recital there May 23. He played: Toccata and Fugue in D minor and "Nun freut euch, lieben Christen g'mein," Bach; Paraphrase on "Ein fest Burg," Hilty; Chorale in A minor, Franck; "Essav" for French horn and organ,

Parks Grant; Scherzetto, Vierne; "Priere," Jongen; Finale from First Symphony, Vierne.

Harry E. Cooper, Raleigh, N. C.—For his recital June 1 at Meredith College Mr. Cooper chose the following: Fantasie in A major, Franck; Scherzo in G minor, Bossi; "Oriental Sketch" No. 3, in C minor, Bird; "Spring Song," Bonnet.

Rudolf Kremer, Philadelphia—Mr. Kremer played a recital May 25 at the Art Museum, Worcester, Mass. His program was devoted to Bach's "The Art of the Fugue." He closed with the chorale prelude "With This I Come before Thy Throne."

William Self, Worcester, Mass.—For his recital at the Worcester Art Museum June 1 Mr. Self chose the following: Trumpet Tune and Air and Prelude in G, Purcell; Chorale Prelude, "Sleepers, Wake," Bach; Fugue in C minor and "Magnificat," Pachelbel; "Elevation," Marchand; "Noel Etranger," d'Aquin; Sonata in D major for violin and organ, Handel. Mr. Self was assisted by James Arnold, violinist.

George Faxon, Boston—A recital was given by Mr. Faxon June 8 at the Worcester Art Museum. He played: Allegro from Concerto in A minor, Bach; Aria for the Church, Early Italian; "Allegro Imitazione," Peschetti; Fugue in D minor, Pollaro; Chorale Prelude, "Es ist das Heil uns kommen her," Kirnberger; Concerto in B flat, Handel; Aria and Giga, Loeillet; Fantasie and Fugue in G minor, Trio-Sonata 1 and Toccata and Fugue in D minor, Bach.

F. Carroll McKinstry, Great Neck, N. Y.—The last in a series of ten historical recitals was played by Mr. McKinstry June 22 at the Community Church. In the course of this series the ten symphonies of Widor were played along with compositions by masters from the fifteenth through the nineteenth centuries. The June 22 program consisted of Widor's "Symphonie Romane" and Reubke's Sonata on the Ninety-fourth Psalm.

Mrs. Miriam C. Duncan, Appleton, Wis.—Mrs. Duncan gave a recital May 4 at the Duke University Chapel, Durham, N. C. Her program was as follows: Toccata and Fugue in F, Buxtehude; "Benedictus," Couperin; Prelude and Fugue in C minor, Bach; "Priere," Franck; Arioso and "Whimsical Variations," Sowerby; Toccata on "Donne Secours," Maesch.

Marilyn Mason, Washington, D.C.—Miss Mason was heard in a recital at the Washington Cathedral Feb. 3. Her program was one of contemporary works and included the first performances of Searle Wright's "Ricercare" and Ben Weber's "Closing Piece, Op. 36." Both of these works are dedicated to Miss Mason. Also on the program was the Pastoral by Roger-Ducasse; Passacaglia, Seth Bingham, and Suite for Organ, Edmund Haines.

Dr. Leslie P. Spelman, Redlands, Cal.—In his recital March 30 at the University of Redlands Dr. Spelman was assisted by a string quartet, the University brass choir and Leola Turner, soprano. Organ numbers were as follows: Two Church Sonatas, Mozart; Trio-Sonata in A minor, Buxtehude; "Plainte," Migot; Sonata 2, Hindemith; "Poeme Heroique," Dupré.

Marshall Bidwell, Mus.D., A.A.G.O., Pittsburg, Pa.—Dr. Bidwell gave a recital Jan. 23 at St. Mark's Methodist Church, Baltimore, Md. He played these numbers: Larghetto-Allegro from Concerto 13, Handel; Aria, Loeillet; Chorale Prelude on "Come, Thou Saviour of the Gentiles," Allegro from Trio-Sonata I and Passacaglia and Fugue in C minor, Bach; "La Nativite," Langlais; "Giga," Bossi; Third Movement from "Symphonie de l'Agnieu Mystique," de Maleingreau; "Les Heures Bourguignonnes," Jacob; Madrigal, Jawelak; "Toccata Festiva," Purvis.

Edward Linzel, New York City—The New York City Chapter of the A.G.O. sponsored Mr. Linzel in a recital at the Church of St. Mary the Virgin March 17. His program: Prelude and Fugue in E flat and "Allein Gott in der Höh' sei Ehr," Bach; Prelude, Fugue and Chaconne, Pachelbel; Pastorale, Roger-Ducasse; "Ave Maris Stella," Langlais; Cantabile, Jongen; Andante Sostenuto from "Symphonie Gothique," Widor; Suite, Op. 5, Durufle.

Arnold Schueler, Winfield, Kan.—Mr. Schueler, a pupil of Dr. Cora Conn Redic at St. John's College, gave a recital there May 2. His program included: Three Movements from Sonata No. 1, Op. 42, Guilmant; Cantabile, Boellmann; Offertory in A, Galeotti; Cantilene, Higgs; Prelude in A major and "Come, Sweet Death," Bach; Improvisation on "Maitland," Stutzman; "Grand Choeur," Bedell; Finale from Symphony in D minor, Guilmant.

Lawrence Ballard Hardy, Albany, Ga.—At the dedication of the First Methodist Church Mr. Hardy played these numbers on the new three-manual Austin organ: "Cathedral" Prelude and Fugue, Bach; Aria, Buxtehude; Chorale with Variations, Wal-

ther; "As Jesus Stood beside the Cross," Scheidt; Three Settings of "O Sacred Head," Kuhnau, Bach and Buxtehude; Andante from Sonata 6, Mendelssohn; Fantasie in G, Bach.

Lawrence Ronald Walker, Santa Barbara, Cal.—Mr. Walker, 13-year-old pupil of Dr. C. Harold Einecke, gave a recital May 11 at the First Methodist Church. His program included: Introduction to "Joshua," Handel; Chorale Prelude, "Nun komm, der Heiden Heiland" and Prelude and Fugue in C minor, Bach; Adagio, Mozart; Sonata in D major, Mendelssohn; Chorale Prelude, "In Thee Is Joy," Dupré; Pastorale on "Forest Green" and "Communion," Purvis; "L'Organo Primitivo," Yon; Prelude and Finale, Bruckner.

Arnold E. Bourziel, M.A., A.A.G.O., Niles, Mich.—Mr. Bourziel gave a recital March 9 at the First Baptist Church of Birmingham. The program: Rigaudon, Campra; Canon in B minor, Schumann; Noel, d'Aquin; Gavotte, Martini; Toccata, Kander; Toccata and Fugue in D minor, "Sheep May Safely Graze," "Rejoice Now, Christians" and "In dulci Jubilo," Bach; "Dawn Again," Maekelbergh; "The Little Red Lark," Clokey; "Donkey Dance," Elmore; "Cathedral at Night," Marriott; Toccata, "From Highest Heaven," Edmondson.

Orrin Clayton Sutherland II, Lincoln University, Pa.—For his recital March 16 at the Mary Dod Brown Memorial Chapel Mr. Sutherland chose the following numbers: "Song of Gratitude," Cole; Adagio in A minor and Prelude and Fugue in E minor, Bach; The Primitive Organ, Yon; Toccata in D, Kindler; "Fountain Reverie," Fletcher; "The Squirrel," Weaver; Toccata, Boellmann.

Dilys Jones, Ithaca, N. Y.—Miss Jones, a senior at Ithaca College, gave a recital on May 11 at the First Unitarian Church, sponsored by the music department of the college. She was assisted by a brass sextet. The program included "Agnicourt Hymn," Dunstable-Jones; "Durch Adams Fall," Homilius; "We All Believe in One God," Bach; "O Man, Bewail Thy Grievous Fall," Bach; Prelude and Fugue in D major, Bach; "Morgenmusik" for Brass, Hindemith; Baroque Prelude and Fantasie, Arnall; "O Jesu Sweet," Peeters; "Dirge," Douglas Moore; "Rhosymedre" and "Hyfrydol," Vaughan Williams.

Margaret Herrara, San Mateo, Cal.—Miss Herrara, a pupil of Val C. Ritschy, gave a recital March 16 at the Church of St. Matthew. She played: Fugue in B minor and Chorale Preludes, "O Help Me, Lord, to Praise Thee," "I Call to Thee, Lord Jesu Christ" and "He Who Will Suffer God to Guide Him," Bach; Two Pieces on Gregorian Themes, Titcomb; "La Nuit," Karg-Elert; Toccata, Andriessen.

Stephen Barker, San Mateo, Cal.—A recital was played by Stephen Barker March 23 at the Church of St. Matthew. Mr. Barker is a pupil of Val C. Ritschy. His program: Prelude and Fugue in E minor and "Hark, a Voice Saith All Are Mortal," Bach; "Meditation" and Chorale, Vierne; Allegretto Scherzando, Monestel; "Elevation" and "Carillon," Dubois.

Norma Fraser, San Mateo, Cal.—A recital was given March 30 at the Church of St. Matthew by Miss Fraser, who is a pupil of Val C. Ritschy. She played these numbers: Three Chorale Preludes, Bach; Allegro Vivace from Concerto 1, Felton; Andante Cantabile from Symphony 4, Widor; Sonata in C minor, Guilmant.

Arnold Schueler, Winfield, Kan.—Mr. Schueler, a pupil of Cora Conn Redic at St. John's College, gave a recital there May 2. His program included: Largo and Finale from Symphony 1, Guilmant; Cantabile, Boellmann; Offertory in A, Galeotti; Cantilene, Higgs; Prelude in A major and "Come, Sweet Death," Bach; "Grand Choeur," Bedell; Improvisation on "Maitland," Stutzman.

Griff Perry, Jr., Anniston, Ala.—Mr. Perry, organist-director of Parker Memorial Baptist Church, gave the dedicatory recital on the rebuilt Pilcher organ in Grace Episcopal Church, Anniston, May 19. His program was as follows: "Psalm 16," Marcello; Sonata, "God's Time Is Best," Bach; Chorale Prelude on "Vigili et Sancti," Snow; "An Easter Spring Song," Edmondson; Berceuse, Dickinson; Rigaudon, Campra-Ferrari.

Dale Peters, Fort Worth, Tex.—Mr. Peters gave his senior recital at the North Texas State College School of Music May 7. He played the following: Prelude and Fugue in A minor and Chorale Prelude, "Have Mercy on Us, O Lord," Bach; Fantasie in F minor, Mozart; Chorale in B minor, Franck; Sonatina (MS), Violet Archer; Cantilena, Langlais; "Litanies," Alain.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—At his recital May 22 at Grace Church Dr. Boothroyd played the following: "Funeral March and Seraphic Hymn," Guilmant; Gavotte, Bach; Three Folk-tunes, Danish, Scottish and Irish; Passacaglia and "Gargoyles," Edmondson.



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Montreal Centre.

A supper meeting of the Montreal Centre was held with Phillips Motley as chairman May 17 in Channing Hall, Church of the Messiah (Unitarian). The speaker was Dr. William N. McKie, F.R.C.O., M.V.O., organist and master of the choristers at Westminster Abbey. In an interesting and stimulating address Dr. McKie told of church music in present-day Britain and answered questions concerning his own work at the Abbey. There was a record attendance, which included delegations from the Ottawa and Sherbrooke Centres, and all agreed that it had been a rare privilege to be associated with so distinguished a musician.

G. C. JOHNSTON, Secretary.

OTTAWA CENTRE—The reorganized Ottawa Centre held its monthly meeting in the choir loft of the Chalmers United Church May 10. The subject for the meeting was "Choir Repertory." Anthems for various occasions were discussed and sung under three headings. Mrs. I. Hewis started with those for Thanksgiving. Allanson Brown followed with Memorial Day anthems and Harry Hill closed with Christmas anthems. The speakers were assisted by a double quartet from the Chalmers Church choir and some of the numbers were sung by the entire group of organists. Much interesting new material was presented. A business session preceded the regular meeting and was presided over by W. France, chairman of the centre.—HARRY HILL, Secretary-Treasurer.

TORONTO CENTRE—The annual meeting of the Toronto Centre was held June 2 in the parish hall of St. Andrew's Presbyterian Church after a buffet supper, served by the women of the church, at which M. and Mme. Langlais were guests. The meeting was called to order by the chairman, Gerald Bales. Various reports were received, after which the election of officers took place. Gerald Bales was returned to office as chairman and James Chalmers as vice-chairman. Miss Freda Ferguson was again elected secretary and Miss Joan Staunton treasurer. The committee, to serve a three-year term, includes Dr. Peaker, T. M. Sargent, Mrs. Roma Lynd and J. J. Weatherseed. Dr. Charles Peaker spoke about the coming C.C.O. convention at St. Catharines in August, pointing out the many attractions of the Niagara peninsula and urging everybody to turn out. After the meeting, members adjourned to the church to listen to a thrilling recital by Jean Langlais. His program featured French music, beginning with Cesar Franck and closing with three numbers of his own, which delighted a large audience. After this he demonstrated his ability as an extemporizer. For this purpose three themes were submitted by Sir Ernest MacMillan, Dr. Charles Peaker and Dr. Healey Willan, all of which were handled in a masterly way.—ARTHUR DUNCAN, DIAPASON Secretary.

LONDON CENTRE—The London Centre's annual meeting and election of officers was held at the Y.M.C.A., June 3. A luncheon preceded the business session, over which the chairman, I. S. Brake, presided. Mr. Brake thanked the out-going treasurer, Miss H. M. Taylor, to whom the centre owes a debt of gratitude for her many years of faithful service. Miss P. Sullivan succeeds Miss Taylor. Other officers elected are: E. A. Daly, chairman; E. Terry, first vice-chairman; W. H. Wickett, second vice-chairman; Miss M. Needham, secretary; T. C. Chattoe, A. Rose and K. Ansdell, additional committee members. It was disclosed by the treasurer that a contribution of \$250. was recently made to B.O.R.F.—MARGARET NEEDHAM, Secretary.

BRANTFORD CENTRE—The closing meeting of the Brantford Centre took the form of a dinner meeting at "The Maples" June 4. Our special guests were Mrs. H. K. Jordan and Mrs. A. G. Merriman. After dinner Miss Vivienne Simpson sang two Scotch songs. George Sweet, chairman, presided over a brief business session. Reports for the year were read by Mrs. Cook and Miss Eleanor Muir. During the years 1944-1951 this chapter has raised over \$3,000 for the British Organ Restoration Fund. George White took the chair for nomination of a new

slate of officers. The following were elected: Chairman, George Sweet; vice chairman, Miss Eleanor Muir; secretary, Miss Elsie I. Senn; treasurer, George Meade; social, Miss Marion Alexander and Mrs. Marjorie Cook; executive committee, Mrs. John Schultz, Miss Mary O'Grady, Mrs. Mariatt, Miss Bowen, Miss Buckley, Markwell Perry, George Smale, Ronald Ramsbottom, William Findlay, George White and George Fox. Mr. Sweet expressed gratification over the activities of the year. He then turned the meeting over to the Misses Eleanor Muir and Ina Bowen, who had planned the entertainment. An amusing spelling match was held and court whist followed, the winners being Mrs. George White, George Meade and Lance MacDowell.—ELSIE I. SENN, Secretary.

HAMILTON CENTRE—Being an artist, creating something beautiful; being a churchman, having a real interest in the church; being a human being, having a desire to understand the people in his choir and congregation—these were given by the Rev. Allan MacKenzie of the Erskine Presbyterian Church, Hamilton, as qualities an organist and director of church music should possess. Mr. MacKenzie was guest speaker at the annual meeting and "country style, home-cooked turkey" dinner of the Hamilton Centre May 19 at the Greenville Community Hall. The evening also included square dancing to the music of Mrs. T. Kiwell at the piano and to the patience of Miss Gwen Day, who did the calling. Before the evening was over considerable skill in the art of square dancing was achieved. At the annual meeting the following were elected: Chairman, Howard W. Jerome; vice-chairman, Miss Norma Plummer; past chairman, Dr. Harry Martin; treasurer, Ernest Crickmore; secretary, Edgar Sealy-Jones; executive committee, Ernest Berry, John Rowcroft and Harold Johnson.—EDGAR SEALY-JONES, Secretary.

OSHAWA AND DISTRICT CENTRE—The annual meeting of the Oshawa Centre was held in Adelaide House May 21 with Kelvin James, chairman, presiding. A report of the year's activities was read by the secretary, Mrs. G. K. Drynan. The financial report, read by the treasurer, Norman Williams, disclosed that it had been possible to make a contribution to B.O.R.F. and still retain a working balance. The election of officers resulted in the following slate being chosen: Past chairman, Kelvin James; chairman, George Rapley; vice-chairman, the Rev. Dr. Stanley Osborne; secretary, Mrs. G. K. Drynan; treasurer, Raymond Martin; executive, Leon Nash, Miss Mary McRae, C. H. Osbourn and Matthew Gouldburn. Members were urged to attend the C.C.O. convention, details of which were described by the representative to council. Two National Film Board "movies" were shown—"Holiday at School," a beautiful film of the Banff School of Fine Arts, and "Listen to the Prairies," a film of the Winnipeg music festival featuring some exceptionally fine solo and ensemble singing.

HALIFAX CENTRE—On the evening of May 15 the Halifax Centre was honored by a visit from Dr. W. N. McKie, organist and master of the choristers at Westminster Abbey. Evensong was sung by the choir of All Saints' Cathedral with Dr. McKie at the organ. The Psalms chanted were 121 and 122; Magnificat Tone 3 ending 1; Nunc Dimittis, Tone 3 ending 5; Plainsong, Healey Willan. The anthem was "We Wait for Thy Loving-Kindness, O God," by Dr. McKie. All was done in a meticulous manner befitting the cathedral and reflected great credit on Maitland Farmer, the cathedral organist. Following the service, Dr. McKie was heard in a short recital. An offering was taken for the B.O.R.F. and was sufficient to complete our quota set for this our first season.—BERNARD MUNN, Secretary.

ST. CATHARINES CENTRE—An address on "Organ Construction" was delivered by B. Keates, president of the Keates Organ Company, Ltd., of Lucan, Ont., May 11 in St. John's Anglican Church, Thorold. After an explanation of modern organ action, using a glass display chest and discussing various kinds of pipes which were on display, Mr. Keates invited the organists to see the organ in the process of erection in the church by his company. Of particular interest was the remote control combination action. Following the meeting, a business and social hour was held at the home of Mr. and Mrs. Eric Dowling in St. Catharines. Refreshments were served by the hostess.

ALLEN ELECTRONIC OPENED AT CHURCH IN DECATUR, ILL.

An Allen electronic organ with carillon bells and electronic harp was dedicated in Trinity Lutheran Church, Decatur, Ill., May 11. Paul E. Leimer, organist and director of music at Immanuel Lutheran Church, Palatine, Ill., played dedicatory recitals in the afternoon and evening before large congregations. His program was as follows: Prelude and Adagio from Sonata 3, Guilman; "Romance sans Paroles," Bonnet; Chime Prelude, Peele; Toccata in D minor and Sonatina from "God's Time Is Best," Bach; "Angels from the Realms of Glory," Stelzer; "Wait on God," Rahn; "Ein

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festes Burg," Faulkes; Toccata in D minor, Nevin; "Suite Gothique," Boellmann; "Christ, the Life of All the Living" and "Now Thank We All Our God," Leimer.

The instrument, which was installed by Harold L. Turner Organ Associates, has separate great, swell and pedal units and the speakers are behind individual grilles at the sides of the chancel. The bells are wired so that by depressing a stop marked "tower chimes" they can be made to speak outside of the church.

THE MUSIC OF THE LITURGY in English has been recorded for Columbia Masterworks by the students of the General Theological Seminary in New York and a specially assembled mixed choir. Andrew Tietjen played the organ accompaniment. Ray F. Brown directed the group. These recordings were made under the auspices of the Joint Commission on Church Music of the Episcopal Church for the purpose of setting a standard for the use and interpretation of parts of the official music of the church for priest, congregation and choir.

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M. P. MOLLER FINISHES TWO ORGANS IN SOUTH RESOURCES ARE GIVEN OUT

Front Street Methodist Church in Burlington, N. C., and Rivermont Baptist Church, Lynchburg, Va., Have Instruments.

M. P. Möller, Inc., has announced that installation has been completed on three-manual organs for the Front Street Methodist Church, Burlington, N. C., and the Rivermont Avenue Baptist Church in Lynchburg, Va.

The instrument in Burlington was finished in March. Miss Alyse Smith is the organist and she collaborated with W. E. Pilcher, Jr., in drawing up the stoplist. The organ has these resources:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Chimes, 21 notes.
Tremolo.

SWELL ORGAN.

Lieblisch Gedeckt, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Gambe Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 notes.
Flute, 4 ft., 73 notes.
Octave Geigen, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 85 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 notes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Cor de Nuit, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
English Horn, 8 ft., 73 pipes.
Chimes, 21 bells.
Tremolo.

PEDAL ORGAN.

Contrebasse, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblisch Gedeckt, 16 ft., 32 notes.
Contrebasse, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Gamba, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Sub Trumpet, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

The organ which went to Lynchburg in April was designed by W. B. Patat, J. H. Hose and Mrs. J. L. Staples, the organist. Its stop specifications are as follows:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 85 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes, 21 bells.
Harp, 8 ft., 49 notes.
Celesta, 4 ft., 49 notes.

Tremulant.

SWELL ORGAN.

Rohrbourdon, 16 ft., 85 pipes.
Rohrflöte, 8 ft., 73 notes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Trumpet, 8 ft., 85 pipes.
Oboe, 8 ft., 73 notes.
Clarion, 4 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Harp, 8 ft., 49 notes.
Celesta, 4 ft., 49 notes.
Tremulant.

CHOIR ORGAN.

Dulciana, 16 ft., 85 pipes.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 73 pipes.
Nasat, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Harp, 8 ft., 49 notes.
Celesta, 4 ft., 49 bars.
Tremulant.

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Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Rohrbourdon, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bourdon, 8 ft., 32 notes.
Rohrflöte, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Rohrflöte, 4 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.
Double Trumpet, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Chimes, 21 notes.

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ROBERT W. GLOVER, minister of music at the First Presbyterian Church in La-Grange, Ill., directed a spring youth choir festival at that church May 18. A feature of the service was the granting of diplomas to those promoted from one choir to the next. There were 109 choristers participating. A group of anthems was sung by each of four choirs.

Dr. Glover, who has been at the La-Grange church since 1946, was granted the degree of doctor of sacred music by Union Theological Seminary, New York, in May. He holds degrees also from Knox College and from the University of Illinois, where he studied under Russell Hancock Miles and was awarded the M. S. degree. While in the army he was a member of the faculty of Biarritz American University, the army's university in southern France.

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Ralph W. Waterman is the new organist of St. Lucas Evangelical and Reformed Church, Evansville, Ind. Mr. Waterman goes to the church from the First Presbyterian Church in the same city, where he served seventeen years. He also is on the faculty of Evansville College.

Mr. Waterman holds the master of music degree from the American Conservatory in Chicago, where he studied organ under Dr. Frank Van Dusen. Mr. Waterman is an active recitalist and plays twice a week at radio station WEVC., the Evansville College short wave station. He is an active member of the piano project committee and the creative music committee of the Indiana Music Educators' Association and an active Sinfonian in the Evansville Chapter of Epsilon Upsilon. He also has served as critic and adjudicator for many public school musical visitations and tests.

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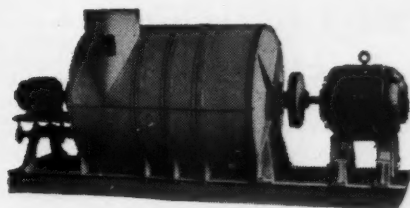
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Principles of Tonal Design Are Outlined by a Noted Builder

By ERNEST M. SKINNER

Tone production in the church organ remained static until the advent of unlimited wind supply—any quantity at any pressure. This was made possible by the electrically driven, rotary multiple fan, which was so designed that wind could be taken from any intermediate fan, making subsidiary pressures available. Each fan develops a pressure which is increased an equal amount by the next fan in the group, the number being adequate to develop the desired volume and pressure.

Increase in resource sometimes results in exaggerated employment of such technical possibilities until better judgment develops and excessive pressures were sometimes used on flue pipes which made it necessary to make the toe openings very small, causing a pronounced windiness in effect. It is obviously illogical to give pipes a wind supply 300 per cent above normal, making it necessary to close the toe openings to 25 per cent of their usual size. This was done by a dilettante who was neither an organist nor an organ builder. Is there any other art in which the novice with no technical experience can dominate or displace the normal technician in the expenditure of thousands of dollars?

Wind pressures, according to the knowledge and experience of the organ builder, vary from three to thirty inches. The tone of flue pipes, with few exceptions, may be satisfactorily developed in present-day organs by three and one-half-inch wind. Reeds are better on a higher pressure, as, for example, the tuba mirabilis in the organ in the great hall at Girard College, Philadelphia, which is on thirty-inch wind; but this voice is designed to dominate one of the largest and most effective organs in the United States.

The fact that flue pipes may be satisfactory on three and one-half-inch wind, however, should not determine the pressure, as there are mechanical questions to consider. All organ mechanism—manual, pedal and the windchests upon which the pipes stand—is more responsive and reliable on a higher pressure than this. I have found a five-inch pressure satisfactory for general purposes, except on large organs. The five-inch pressure gives competent mechanical behavior and quite satisfactory tonal resource and avoids the considerable expense of extra reservoirs, as where two pressures are employed for a single manual division. It is very necessary, however, to employ a separate reservoir for each manual and for the pedal and also a small reservoir for the pedal reed, which is, or should be, placed on a higher wind pressure if tone character is to be considered. Without these reservoirs the tremolo is liable to affect the entire organ. The individual reservoir confines the effect of the tremolo to the manual to which it belongs and also develops a steady wind.

Development of character in the reed stops is obtained both by the form of the resonators and by the scale of the shallots, which is true also of orchestral instruments, as may be noted by an examination of the clarinet and oboe of the symphony orchestra. The bassoon, English horn, orchestral oboe, heckelphone and French trumpet of the organ all have slender parallel shallots, as do the instruments of the orchestra, of like names. The organ oboe and trumpets, however, have shallots of larger tapered scales. The French horn and pedal trombone have shallots one octave larger than normal, but their openings are of normal size and position, relative to their supporting blocks, which construction acts to form a cushioning pocket for their sound waves. The French horn is capped, or closed at the top, which gives the covered quality, as in the orchestral horn, when muted by the hand of the player. The tuning slots of the French horn are placed at a scaled distance below the top, which also forms a resonance chamber, giving this voice its

remarkably authentic character, including the so-called bubble.

The bassoon for one-third its length is slender and parallel, which acts to attenuate its tone, after which it is slightly amplified by the remaining two-thirds, which is of slender tapered form, as is its orchestral prototype. I suppose this writer would be ridiculed for saying the bassoon is one of the most expressive of musical instruments, but is there any other instrument which can express such extremes of emotion as the bassoon? For example, the opening measures of Dukas' "Sorcerer's Apprentice," as sounded by the bassoon, are the ultimate in gloom. In the Mozart Concerto for bassoon and orchestra a wide variety of harmonic color represents instrumental personality to an unusual degree. To me the bassoon is a musical mirror which faithfully reflects the character of the musical picture presented by the score. The orchestral bassoon has a compass of thirty-seven notes; the contra bassoon thirty notes.

The French trumpet is the ideal 16-ft. reed for the swell organ. It gives depth of pitch without the heaviness of the usual 16-ft. trumpet. In the orchestra the instruments are placed to give balanced audibility to the conductor and forthwith to the audience. The position of the stops of any division of the organ is determined by their scale and length—the longest farthest away and the shortest, in the order of their length, toward the passage-board, where the tuner stands. This refers to the flue pipes. The reeds stand between the flue pipes and the passage-board, where they are in a convenient position for their more frequent tuning. Flue stops of large scale should never be placed together, but separated by those of slender scale. This assures acoustical independence in speech and pitch.

The ranks of celestes, or undulating stops, are separated by placing other stops between them, thereby avoiding acoustical interference and making possible a purity and integrity of their wave or undulating effect. Where it is necessary to place them on the stop space, as sometimes happens, an acoustical interference may be avoided by making the feet of one rank longer than those of the other, thereby separating their mouths and giving the desired independence.

In tuning the unison rank should have its middle octave tempered and the balance carefully tuned by fourths and fifths. In tuning the celeste the tenor C should be given the desired wave, or about one beat in two seconds, then the unison rank put off and the celeste tempered and tuned throughout by fourths and fifths, as was the unison rank. This causes an increase in the speed of the beat, which doubles at each octave, as shown by the following figures: otherwise the celeste rank must inevitably be out of tune:

A	A	Celeste
446	892	Unison
444	888	
2	4	Beats per second

With both ranks carefully tempered, the beat automatically doubles at each octave. It is not possible to tune the celeste ranks correctly to the unison by estimate.

The character of the pedal organ was formerly dominated by the flute, or bourdon, type of tone—half-length stopped pipes. At the present time, with this writer, the pedal bourdon appears only in organs of one pedal stop, or in very large organs having a variety of them. The bourdon is now displaced by the 16-ft. gemshorn, which has definite pitch, color and very desirable musical characteristics, which the bourdon is without. But as the gemshorn has less foundational character than the bourdon, the latter is more effective in organs having but one pedal stop. The gemshorn is also employed as a great 16-ft. voice in place of the diapason, as it is superior in balance and musical effect to the conventional 16-ft. diapason. The 16-ft. gemshorn is made available as a pedal voice at 16, 8, 5½ and 4-ft. pitches and to the great organ at 16-ft. pitch. The gemshorn contributes an acoustical harmony to the great organ ensemble, which is absent in the usual 16-ft. diapason. This was definitely exemplified in an organ where both were present. The 16-ft. gemshorn has a 50 per cent taper and a width of mouth one-sixth its circumference.

ROBERTA BITGOOD MOVING TO RIVERSIDE, CAL., CHURCH

Dr. Roberta Bitgood, who has completed five years as organist-director at Holy Trinity Lutheran Church, Buffalo, has been appointed to Calvary Presbyterian Church, Riverside, Cal. Here she will play the organ and direct the choir, whose membership is 250. Special musical services in the Buffalo church this season have included "The Song of Amos," by Charlotte Lockwood Garden; "The Messiah," by Handel; "The Incarnate Word," by Elmore and Read; "Adoramus Te" by Clokey; the "St. Matthew Passion" by Bach and "The Creation" by Haydn. The chancel choir also sang twice in Lockport, doing Dr. Bitgood's cantata "Job" in the fall and the Bach "St. Matthew Passion" on Palm Sunday. This choir was heard on a nation-wide hook-up Dec. 23 on the Columbia Church of the Air.

MOLLER ORGAN IS OPENED BY MURPHREE IN LYNCHBURG

The dedicatory recital on a three-manual Möller organ at the Rivermont Avenue Baptist Church of Lynchburg, Va., was played June 3 by Claude L. Murphree, F.A.G.O., of the University of Florida. Mr. Murphree chose for his program the following numbers: "Fireworks Music," Handel; Chorale Preludes, "Hark, a Voice Saith All Are Mortal" and "I Cry to Thee, Lord Jesus Christ" and Prelude and Fugue in A minor, Bach; "In Moonlight," Kinder; Chorale in A minor, Franck; "The Bells of St. Anne de Beaupré," Russell; Noel in G major, d'Aquin; "Spiritual," Purvis; Three Hymn-tune Pieces, Murphree; "Fountain Reverie," Fletcher; Concert Variations, Bonnet. There was a capacity audience present for Mr. Murphree's recital. The organist of the church is Mrs. J. L. Staples.

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The sixth annual conference on church music of DePauw University was held May 14 and 15 in Gobin Memorial Methodist Church, Greencastle, Ind. The visiting leader was the Rev. Walter T. Swearingin, minister of music of Trinity Methodist Church, Youngstown, Ohio. Also participating in the conference were Dr. Van Denman Thompson, director of the DePauw University School of Music and minister of music of Gobin Methodist Church; George W. Gove, associate professor of voice and director of the DePauw University choir; Arthur D. Carkeek, instructor of organ and church music and associate minister of music of Gobin Methodist Church, and Maureen M. Carkeek, organist and choirmaster of St. Andrew's Episcopal Church, Greencastle.

The conference opened May 14 with a DePauw University chapel service. The conference registrants were then the guests of the university for luncheon. In the afternoon lectures were delivered on styles in choral music by Mr. Carkeek, on organ interludes and modulations for the church service by Dr. Thompson and adult choir repertoire by Mr. Swearingin. In the evening the main event was a concert by the DePauw University choir, which had just returned from a tour of the west coast, marked by several appearances at the General Conference of the Methodist Church in San Francisco. The Thursday morning schedule included a lecture on rehearsal techniques by Mr. Swearingin, a lecture-recital by Mr. and Mrs. Carkeek in which Mrs. Carkeek played several numbers on the large Kimball organ and Mr. Carkeek commented on the numbers, and a lecture on rehearsal techniques and repertoire for younger choirs by Mr. Swearingin. After luncheon a discussion was held on organs for the church, led by Mr. Carkeek,

in which emphasis was laid on smaller organ specifications, a comparison of electronic instruments and a discussion on rebuilding older organs. The final event was a demonstration service at which Mr. Swearingin illustrated his technique for putting on a hymn festival.

Music History in Pictures

The hurdy-gurdy has not always been the exclusive property of organ grinders and monkeys. An old German print, reproduced in the new volume entitled "History of Music in Pictures" (Dover Publications), shows that the organistrum, or hurdy-gurdy, was used for sacred music in the fifteenth century. Other pictures prove that bagpipes, cymbals and tambourines also were heard at church services. Also included among the book's 1,555 rare prints and photographs are Richard Wagner's death mask, a facsimile of the title page of Beethoven's first published work and a facsimile of the first music page of Johann Sebastian Bach's Prelude and Fugue in B minor for organ.

First published in London in 1929, "History of Music in Pictures" has been bringing high prices in the second-hand market. The new edition is unabridged, with portraits of composers and performers, pictures of hundreds of ancient and modern instruments and reproductions of important letters, scores and program notes. The editor is Georg Kinsky.

FOR THE THIRD TIME in three years Richard Ellsasser was heard in a recital at the Shrine Auditorium early in June sponsored by the Church Federation of Los Angeles in cooperation with the National Council of Church Men. An estimated audience of 6,000 heard a varied program including the Rondo in G by John Bull and his own Toccata-Improvisation on "A Mighty Fortress Is Our God."

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New Music for the Organ

By **WILLIAM LESTER, D.F.A.**
Eighteen Large Chorales for the organ, by J. S. Bach; edited by Albert Riemenschneider; published in Ditson Edition by Theodore Presser Company, Philadelphia.

Within the scope of this volume's hundred or more pages of music we have the set of chorale preludes as compiled by Bach in his later years. Supposedly these pages contain the finest of Bach's works in this form, according to the composer's own judgment. In this expert judgment one can only concur, and revel in the musical beauties offered. The editor has provided a detailed and authoritative appraisal and consideration of the individual numbers, with much factual information about the chorales used, their literary connotations, etc. Enough text matter is included to make clear the musical designs of Bach and the liturgical factors involved. Other editorial luxuries are included also, such as fingering suggestions, ideas for interpretations and registrations, etc. Altogether this collection is excellent in every way—the musical contents are superb and the editing has been thorough.

Festival Prelude, Festival Postlude, for brass quartet and organ; by Vincenz Goller; edited by Robert L. Bedell; published in Le Grand Orgue Edition, Brooklyn, N. Y.

Organists having at their disposal an ensemble of two B flat trumpets or cornets and two trombones will do well to get hold of these two fine works. They would be ideal for use in service on some festival occasion and equally good for relief material in an organ program. The music is of choice quality, not difficult and certain to be well received.

Suite for Organ, by Leo Sowerby; published by the H. W. Gray Company, New York.

When this splendid work first appeared under the imprint of the Oxford University Press in 1935 it was received with high acclaim. Over the years it has maintained—rather enhanced—this high rating. There can be no doubt that this work of four movements ranks as one of the highest pinnacles achieved by any native writer in the field of organ music. It is with pleasure that announcement can now be made of its reissue under the name of one of our most progressive publishers. It is not easy music or music that always appeals at first playing or hearing. But the intrinsic values are there and merit the finding.

Three Preludes and Fugues for organ, by Flor Peeters, Op. 72; published by Schott & Co., Ltd., London, England.

Admirers of Flor Peeters, and their names are legion, will welcome this new set of pieces for organ, an offering which is less complicated than most of the output by this writer. The pieces are short and not notable for difficulty. Their musical contents however are above the ordinary. Into the tried and true forms used the composer has injected a freshness of view and of manipulation that adds zest to the fine music tendered.

"Recit de Cornet," by J. S. Bach; "Invocation," Pierre Kunc; "In Paradisum," by Robert L. Bedell; Arioso, arranged by Bedell; "L'Adoration Mystique," and "L'Heure Mystique," by Tournemire; Three Chorale Preludes on Bach Chorales and Two Preludes on Bach Chorales, by S. Karg-Elert; Fanfare (Trumpet), by Handel; "Communion," by Boellmann; "Verset de Procession sur L'Adoro Te," by Boellmann; published under the editorship of Robert Leech Bedell in Edition Le Grand Orgue, Brooklyn, N. Y.

Above are listed recent additions to the rich listings already reviewed from this valuable catalogue. Both service players and concert artists will do well to acquaint themselves with the musical values to be found in this edition. The titles sufficiently describe the nature of the music; none of it is of forbidding difficulty; all is of first-rate quality.

Funeral Marches, arranged for organ by F. Cunningham Woods; published by Novello & Co.; London.

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cluded five compositions of the type described by the title of the collection. The familiar Beethoven, Handel and Chopin examples are included, as well as two of lesser note, the number from Mendelssohn's "Songs without Words" and "Funeral March from 'The Story of Sayid'", by A. C. Mackenzie. The editing is competent. This will be a handy book for the service player and a good utility product for teaching purposes.

FESTIVAL OF ORGAN MUSIC

IS HELD AT ANN ARBOR, MICH.

A festival of organ music was held under the direction of Robert Noehren at the University of Michigan May 16 and 17. The events took place in Hill Auditorium. Those participating were Paul Jenkins, Phares Steiner, John Mueller, Frederick Fahrner, Lois Batchelor, Kathleen Bond,

Richard Branch, Bertha Hagarty, Philip Steinhaus, June Moore, Janice Clark, Harriette Wilson and Jane Townsend.

The May 16 program was as follows: Prelude and Fugue in E major, Lübeck; "Christ, unser Herr, zum Jordan kam," "Kyrie, Gott, heiliger Geist," "Jesus Christus, unser Heiland" and Toccata in F, Bach; "Grande Piece Symphonique" and Prelude, Fugue and Variation,

Franck; Scherzetto, Vierne; Toccata, Reger.

These numbers were played May 17: Prelude and Fugue in D major, Trio; Sonata in D minor and Fantasie and Fugue in G minor, Bach; Variations on "Jesu, meine Freude," Walther; Prelude, Fugue and Variation and Chorale in B minor, Franck; Prelude and Fugue in D minor, Mendelssohn.

Ruth Barrett Phelps

THE FIRST CHURCH OF CHRIST, SCIENTIST
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TWIN ORGANISTS OF ALABAMA GRACE V. FARRINGTON DIES;
SERVED CHURCH FIFTY YEARS



GRADY AND GORDON WILSON, 21-year-old twins, recently were graduated from the Birmingham Conservatory of Music with the bachelor of music degree in organ. They were pupils of Minnie McNeill Carr. They are both members of the A.G.O. and represented the Alabama Chapter by giving recitals at the Southern regional convention held in New Orleans in April, 1951. They have appeared in numerous organ and duo-piano recitals throughout Alabama, Mississippi, Louisiana and Georgia. In August they will play at Duke University. Gordon was state and Dixie district winner in the organ division of the National Federation of Music Clubs' student division, held in Shreveport in April, 1951. Grady is the president of the Young Musicians' Club of the Birmingham Music Club.

THREE GRADUATING PUPILS of Vernon de Tar at the Juilliard School of Music gave a recital May 21. David Hewlett played

Grace Voorhees (Mrs. B. W.) Farrington died at Union Forge Sanitarium, Clinton, N. J., May 25 after a long illness.

Mrs. Farrington was born in Woodbridge, N. J., Jan. 12, 1875. She was educated in the public school of Woodbridge and at Mount Holyoke College, from which she was graduated in 1897. After teaching at Carteret, N. J., she was engaged as a teacher of languages at the high school in Somerville, N. J., a position she held for twenty years. She left in 1917 to be married to Arthur G. Brown of Woodbridge, who died eight years later. She was married to Mr. Farrington of Annandale, N. J., a well-known banker and lumber dealer, about five years ago.

Mrs. Farrington studied organ and related subjects with Norman Landis, F.A.G.O., of Flemington, N. J., and passed the examination for associate of the American Guild of Organists while a member of the Somerville High School faculty. She was official accompanist of the high school glee club when under the directorship of Elizabeth Van Fleet Vosseller, great choral works were successfully performed. Shortly before her marriage to Mr. Farrington she completed fifty years as organist and choir director of the Congregational Church of Woodbridge, and she taught in the Sunday-school there for a like period. In addition, she had a large class of piano pupils.

Mrs. Farrington was a member of the Janet Gage Chapter, D.A.R., of Woodbridge.

Funeral services were held in the Congregational Church at Woodbridge May 28. Burial was at Alpine Cemetery, Perth Amboy, N. J.

Buxtehude's Toccata and Fugue in F major, Franck's Pastorale and the first movement from Hindemith's Second Sonata. Lester Berenbroick's numbers were: Passacaglia and Fugue, Bach; Prelude on "Venl Creator," and Baroque Prelude and Fantasia, Arnell. Pieces chosen by Ruth Williams were: Fugue in E minor and Chorale Prelude, "Wo soll ich fliehen hin?" Bach; Chorale in A minor, Franck.

VARIETY OF REGISTRATION IN THE
CONCERT MODEL HAMMOND ORGAN

Organists' comments on the Concert Model Hammond Organ center on the fact that here is an instrument on which any selection in the entire organ literature may be played in a really convincing manner. Whether it be Bach, Sowerby, Franck, or Karg-Elert, they are discovering that the Concert Model Hammond Organ has the variety of tonal resources necessary for effectively interpreting works of diverse character.

Most all organs nowadays have a generally neat console appearance with two manuals of keys, a pedalboard, and a nicely arranged system of registration controls. The merit of a particular make of organ, however, is not measured by its console appearance but rather by the variety of beautifully different registrations which may be produced legitimately — that is, without resort to unification, couplers, or "tone control" stops. Organists everywhere are awakening to the fact that an organ to be useful for solo and recital purposes must be more than an "orchestra" of flutes, diapasons, strings, and reeds. Recital playing demands a genuine variety of registrations found only in instruments in which the harmonic overtones are separately available so that they may be combined at will to build up the various organ registrations. This, of course, is the mixture theory of registration which is currently experiencing a tremendous renaissance in all circles of organ thought. When playing on instruments of this character in which the various harmonic pitches (16 ft., 8 ft., 5-1/3 ft., 4 ft., 2-2/3 ft., etc.) are represented as separate stops or other registration controls, the musician finds himself concentrating not so much on the qualities of the individual harmonic voices but rather on the amazing variety of beautiful tonal colorings made possible through the various combinations of these harmonic voices. Thus, when a brilliant tonal effect is desired, it is produced by a certain combination of these voices. If a duller or more mellow effect is desired it is produced by a different combinations of these same voices. The separate harmonic tone sources not only serve to build up the brilliance of the "full organ" but also afford an almost endless variety of piquant and interestingly different solo qualities in which certain harmonics only are used and others are excluded.

PRIOR TO THE ADVENT OF THE HAMMOND ORGAN, the use of mixtures for building up the various organ registrations had suffered the following three shortcomings:

(1) The cost of providing separate sets of mixtures in many degrees of loudness for each manual in a "straight manner" was generally prohibitive.

(2) Laboratory investigations show that mixtures must individually be pure without harmonic development of their own. If unwanted harmonics are present, the familiar but unpleasant "screaming mixture" effect may occur. When the mixtures are perfectly pure, however, their registrational possibilities are enormously increased and they may be very loud without "screaming."

(3) The tuning of mixtures must be extremely precise to provide for suitable tonal cohesion. Thus, a Unison



8 ft., Nazard 2-2/3 ft., and Tierce 1-3/5 ft. can produce a good clarinet quality only if the tuning of these three sources is accurate. Should even slight tuning inaccuracies be present, it is only too easy to break it down into its three separate mixture sources through the obvious "beats" produced.

IN THE CONCERT MODEL HAMMOND ORGAN, these three limitations have been completely overcome. All of its tones are initially generated in perfectly pure form thus obviating all "screaming mixture" effects. Furthermore, perfect tonal cohesion is always assured through an exclusive system of precision tuning which can never change.

Most important, however, is the provision of individual harmonic controls whereby the loudness of each harmonic relative to the other harmonics may be adjusted to suit the organist's preference. This adjustable feature, which is also exclusive to the Hammond Organ, is of tremendous importance and makes this instrument a veritable laboratory for trying out innumerable beautiful registrations. In addition to 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. octavely-related voices, each manual of this remarkable "straight" organ is provided with mutations at 5-1/3 ft., 2-2/3 ft., 1-3/5 ft., and 1-1/3 ft. pitches. The organist soon discovers that when a large number of "Harmonic Drawbars" are used with adjacent ones set to positions of comparable strength, the result may be that of "mass" or orchestral tone. If, on the other hand, some harmonics are omitted or greatly emphasized, a wide variety of genuinely different solo registrations may be produced. Exploring the various settings of the Harmonic Drawbars becomes a source of perpetual pleasure and fascination to the tone-sensitive organist playing the Concert Model Hammond Organ.

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GETTYSBURG CHAPEL WILL HAVE AN AUSTIN

NEW EDIFICE IS BEING BUILT

College in Historic Location to Install Three-Manual—Its Resources Are Shown—Virgil Fox Acts as Consultant.

Austin Organs, Inc., has been commissioned to build the organ for the new Christ Chapel under construction at Gettysburg College in historic Gettysburg, Pa. This structure, colonial style in design, will seat approximately 1,000 people and will be the center of the spiritual life on this Lutheran campus.

Large chambers facing into the chancel on both sides will receive the organ, a three-manual. Virgil Fox was engaged by the college as consultant and has worked with the Austin staff in preparing the stoplist and planning the tonal design. Resources of the instrument will be as follows:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Cymbel, 2 ranks, 122 pipes.
Chimes (console only).

SWELL ORGAN.

Rohr Bourdon (Ext. 8-ft.), 16 ft., 12 pipes.
Geigen, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Corno di Bassetto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Corno di Bassetto (from 16-ft.), 8 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Erzähler (Ext. 8-ft.), 16 ft., 12 pipes.
Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Bourdon, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Koppel Flöte (Ext. 4-ft.), 2 ft., 12 pipes.
Tierce, 1½ ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
English Horn, 8 ft., 73 pipes.
Bombarde, 8 ft., 73 pipes.
Chimes (console only).
Harp (console only).
Tremulant.

PEDAL ORGAN.

Resultant Bass (from Bourdon), 32 ft.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone (from Great), 16 ft.
Rohr Bourdon (from Swell), 16 ft.
Erzähler (from Choir), 16 ft.
Octave, 8 ft., 32 pipes.
Violone (from Great), 8 ft.
Rohr Flöte (from Swell), 8 ft.
Choral Bass (Ext. Octave, 8-ft.), 4 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Corno di Bassetto (from Swell), 16 ft.
Bombarde (ext. 16-ft.), 8 ft., 12 pipes.
Clarion (ext. of 16-ft.), 4 ft., 12 pipes.

LE ROY V. BRANT conducted the Choral Guild of San Jose, Cal., in a concert June 6 for the benefit of Dr. Albert Schweitzer's medical work. The event took place at Trinity Church. The featured work was Bloch's "Avodeth Hakodesh."

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KILGEN WILL BUILD ORGAN FOR ST. AMBROSE COLLEGE

St. Ambrose College, Davenport, Iowa, has ordered a three-manual organ from the Kilgen Organ Company for the college chapel. The chapel is in process of construction. It is of contemporary design. The organ will be installed in two chambers adjoining the sanctuary on the Epistle side. The specifications were drawn in consultation with the Rev. C. P. Madsen, director of music at the college, and Professor Howard A. Snyder, organist of Sacred Heart Cathedral in Davenport. Completion is planned for the end of 1952.

The specifications will be as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trompette, 8 ft., 61 notes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Scharf, 4 ranks, 244 pipes.
Trompette, 8 ft., 73 pipes.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Vox Aetheria, 8 ft., 61 pipes.
Wald Flöte, 4 ft., 73 pipes.

PEDAL ORGAN.

Sub Bourdon (low 12 resultant), 32 ft., 32 notes.
Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohr Bourdon, 16 ft., 12 pipes.
Diapason, 8 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Rohr Flöte, 8 ft., 32 notes.
Block Flöte, 4 ft., 12 pipes.
Scharf, 4 ranks, 32 notes.
Trompette, 8 ft., 32 notes.

ROBERT BARLEY, organist and choir-master of St. John's Episcopal Church, York, Pa., married Sadie May Hilbert June 7 at the First Presbyterian Church of that city. The organist at the wedding was J. Frank Frysinger.

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DAVIDSON COLLEGE ORGAN

OPENED BY E. POWER BIGGS

E. Power Biggs played the inaugural recital on the new Schlicker organ in the Davidson College Presbyterian Church, Davidson, N. C., May 31. The impressive recital was the first program to be given in the newly-completed edifice, which was dedicated with special services on the following day.

Playing before an audience which filled the sanctuary and overflowed into the chapel which adjoins the church, Mr. Biggs had the attention of his listeners in a program which ranged from Handel's Concerto No. 2 in B flat to the Variations on a Noel by Dupré. He was assisted in the program by the Davidson College Male Chorus, which sang four a cappella numbers under the direction of Donald B. Plott.

The organ, a gift of Mrs. Clarence Hodson, of Orange, N. J., was built by the Schlicker Organ Company, Inc., of Buffalo, under the direction of Herman L. Schlicker. The specifications appeared in the June issue of THE DIAPASON. Mr. Biggs' artistry and the quality of the instrument combined to produce a memorable evening of organ music.

Sunday morning, June 1, Mr. Biggs played his weekly CBS network broadcast on the new organ, including the first radio performance of a Prelude on the 110th Psalm-tune, composed by Harold Frantz, organist of Davidson College.

NEW ORGAN FROM HOLLAND HEARD BY MICHIGAN GUILD

More than 125 members and friends of the Western Michigan Chapter, A.G.O., attended a pre-dedication demonstration June 2 of a Pels organ, imported from the Netherlands and just installed in Bethany Christian Reformed Church, Holland, Mich., by the Michigan Organ Company of Grand Rapids. Preceding the demonstration seventy members and guests were entertained at dinner by A. B. Watson, general manager of the Michigan Organ Company.

Among the features of the twenty-rank organ are the two mixture stops of four and three ranks, which add brilliance to the full organ and yet are said to be capable of smooth and uniform blending with the softer registers. Although there is only one stop of 16-ft. pitch in the pedal it is deemed ample for full organ and satisfactory for subdued passages. Among the numbers played were the Prelude in G major and the Toccata in F by Bach and pieces by Felton, Purcell, Haydn, Franck, Mulet, Vienne and Noble. Guest organists were: Miss Gertrude Beckman, Fourteenth Street Christian Reformed Church, Holland, Mich.; John A. Davis, Jr., dean of the chapter and organist and minister of music at the Park Congregational Church, Grand Rapids, and Erwin LaHaine, chief voicer of the Michigan Organ Company.

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JULIAN HAMPTON, ORGANIST**OF CHARLESTON, W. VA., DIES**

Julian Alton Hampton, choir director of the Kanawha Presbyterian Church in Charleston, W. Va., died May 29 after a long illness from a heart condition. Mr. Hampton was born in Johnson City, Tenn., in 1909 and was 43 years old. He was educated in public schools of Roanoke, Va., and was graduated from Roanoke College in 1932 and from the Westminster Choir College in 1934. Mr. Hampton toured with the Westminster Choir through England and Europe in 1929. He was affiliated with churches and schools of the Roanoke area for several years. Mr. Hampton served as a second lieutenant in world war 2 and was conductor of the eighty-five-voice choir of officer candidates, broadcasting over national networks many times. He served the First Baptist Church of Durham, N. C., for three years and went to Charleston in 1947 as minister of music of the Baptist Temple.

Mr. Hampton was elected dean of the Kanawha Chapter of the American Guild of Organists in 1951. He had been at the Kanawha Presbyterian Church since 1950. He is survived by the widow and two sons.

HAYDN MASS SUNG IN BOSTON**BY THE PRO-MUSICA CHORUS**

The Chorus Pro-Musica under the direction of its conductor, Alfred Nash Patterson, presented as the final concert of the current season the "Missa Sanctae Caecilliae" by Haydn, May 23 in Jordan Hall, Boston, accompanied by organ and orchestra. This performance of the complete mass was the premier performance on this continent. The manuscript of the mass has been made available through the cooperation of the Haydn Society of Boston. The mass was composed about 1770 and was commissioned by the Brotherhood of Saint Cecilia for its feast, which used to be celebrated with great pomp. It was originally performed apart from the church service itself without the ritual. Soloists for this performance were Margaret Brink, soprano; Jean Kraft, alto; Edward Munro, tenor; Paul Tibbetts, bass.

MADAM ARENDT CONCLUDES**DUTIES AT OAK PARK CHURCH**

The resignation of Madam Else Harthan Arendt Seder as director of music of the First Congregational Church, Oak Park, Ill., became effective in June. Madam Arendt held her position in the Oak Park church for thirty-six years. A story about her life and work appeared in the June, 1951, issue of THE DIAPASON. A testimonial dinner was held at the church in honor of Madam Arendt May 21.

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WANTED—COPIES OF ARIA, LIED AND Nocturne, by Gaston Dethier, for organ. State price and condition. Cora M. MacLeod, 10092 Morley Avenue, Detroit 4, Mich.

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WANTED—BOOKS ON PIPE ORGAN building. Richard Emborg, 175 Keith Avenue Ext., Brockton 25, Mass. [11/52]

WANTED—GYROPHONIC SPEAKER Model T, 25 watts (Allen). Record, P.O. Box 208, Chicago.

WANTED—TERRY'S "MUSIC OF THE Roman Rite." J. L. Sullivan, 1398 Lafayette Street, S. E., Grand Rapids 3, Mich.

THE WESTMINSTER PRESS is planning to publish the third junior choir book in its series of graded anthem books edited by Dr. W. Lawrence Curry and asks composers to submit manuscripts. It will include anthems for general use, seasonal anthems and responses, either unison or two-part, with accompaniment. Selections that require no more than three minutes for performance are most desirable. The texts should be such that children from 7 to 12 years of age can understand them and interpret them effectively and the melodies should be within the range of the junior voice, from middle C to top G. Accepted manuscripts will be purchased outright and will become the property of the Westminster Press. Manuscripts should be addressed to W. Lawrence Curry, 929 Witherspoon Building, Philadelphia 7, and should be sent by Sept. 1.

POSITIONS WANTED

POSITION WANTED—BRITISH ORGAN- ist and choir director (male), age 39, desires position in the U.S.A. At present organist and choir director of an important church in Glasgow, Scotland, and conductor of three choral societies. Organ recitalist. Twenty-five years' experience in all types of Protestant services. Married. No family. Wife also a professional musician (pianist and organist). Fullest details to any interested person. Address E-4, THE DIAPASON.

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POSITION WANTED—Organist and choir- director, M. M. degree, church or/and academic position desired. References available. Address D-5, THE DIAPASON. [7]

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THE REV. MARVIN P. HALVERSON, former dean of students at the Chicago Theological Seminary, has been elected director of the department of worship and the fine arts of the National Council of the Churches of Christ in the U.S.A., it is announced by Dr. Samuel McCrea Cavert, general secretary of the council. Mr. Halverson succeeds the Rev. Deane Edwards, director of the department since the National Council's formation in 1950. Mr. Edwards retired Jan. 15. Mr. Halverson was from 1944-46 pastor of the Congregational Christian Church in Wilton, Conn. He was educated at Augustana College, Sioux Falls, S. D.; the Chicago Theological Seminary and Mansfield College, Oxford University, England. The National Council's department of worship and the fine arts, part of its division of Christian life and work, is concerned with the contributions of music, drama and other arts to the field of religion.

MRS. ANDREW M. SMITH, F.A.G.O., of Clayton, Ala., presented a group of her students in a recital May 4 at the Clayton Baptist Church. This event marked the beginning of music week. Those taking part were Milly Martin, Marthar Martin, Mrs. Emmett Holmes, Kathleen Dorman and Frances Daniel. Composers represented were Hopkins, Gounod, Wilson, Mallard, Thomas, Nolte, Wachs, Lemaigre, Mozart, Verdi, Demarest, Grieg and Bach.

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FOR SALE—PIPE ORGAN, TWO-MAN- ual with five ranks of pipes, 2-h.p. blower. Available September. Redeemer Lutheran Church, care of Rev. W. A. Setzer, 371 Cottage Hill, Elmhurst, Ill.

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FOR SALE—LARGE ESTEY REED OR- gan, single manual, six-rank bass, seven-rank treble. Beautiful light high gloss golden oak finish. Perfect condition. With matching bench. Can be pumped by foot or with side handle. \$125, crating and shipping extra. Several others, priced \$25 to \$125. Terry's 309 Main Street, La Crosse, Wis.

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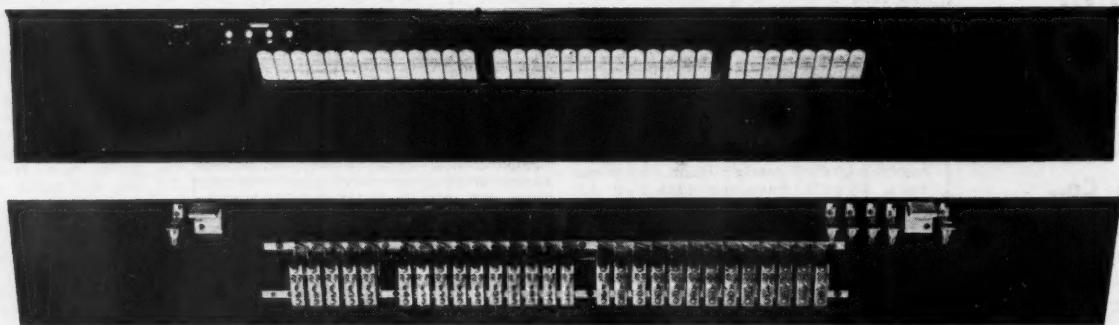
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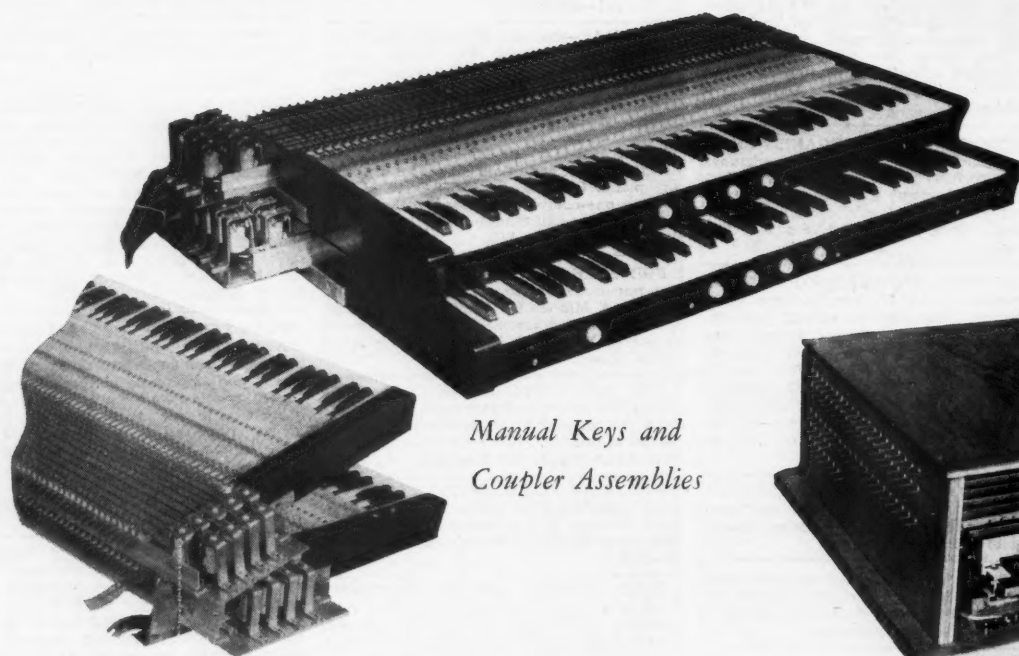
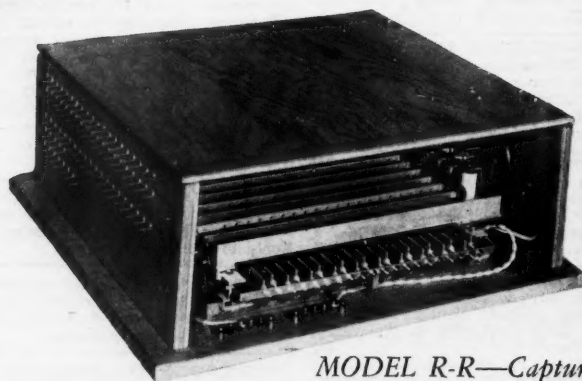
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